

# **E**NCYCLOPEDIA *of* **M**ENTALISM

**ROBERT A. NELSON**



# **The Encyclopedia OF MENTALISM *and* ALLIED ARTS**

*By*  
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*Humorous Illustrations*  
*By Nelson Hahne*

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## PREFACE

Since time immemorial, mankind has sought the riddle of the future. It is a trait of human nature, because the secret of our tomorrows is the existence of life itself. Scientists tell us that self-preservation is the most important of the human emotions.

From the moment of our first realization of life, we instinctively seek to perpetuate our self-preservation. That is the law of nature. We do not seek this existence from mere day to day - but plan on the many tomorrows, seeking a long and happy life on this plane. To do so, we plan our future - set a definite goal towards that which we constantly work.

Yet, in all our planning, we do not know what the future will hold for us. But there are certain well-defined characteristics that are most evident, and which hold a definite bearing on our future welfare. We intelligently seek good health, suitable environment and education that we may grasp whatever opportunities that are presented to us.

We are all interested in the future - for that is where we will all spend the rest of our lives.

The uncertainties of life - forever present and complex, create specialized problems with which we must cope daily. We plan a future that is to our liking - some of us strive towards that goal, others meekly accept that which comes our way.

Thus, man has always sought the riddle of the future. Since the beginning of time he has always employed many fantastic means of divination, many of which are still accepted today. History records these attempts with great clarity, down thru the ages. Today, there have been many arbitrary estimates of the money spent yearly by the public in this country in the quest of future happenings. The most popular figure is \$125,000,000.00 though this estimate is regarded as very low.

The belief that one might learn something of the tomorrows is not a superstition, but the result of hopeful thinking. Certainly with logic and reasoning, plus given factors, a future course can be charted with some degree of accuracy.

If the average person were given the opportunity of knowing their complete future to the time of death, they would reject it in a

cowardly fashion. While individuals seek the future, they likewise fear it. Only the seekers of the future, seek only the good things in life - only the portions of destiny that are hopeful.

In this day of modern enlightenment, nearly everybody at sometime or other, spends time and money to learn that which the future holds. People in every walk of life - the rich and poor, the educated and the illiterate - all are susceptible to this natural urge of delving into the unknown. It is an irresistible challenge to their well being. Where is the adult that has not, at some time or other, and even as a lark, had their fortune told?

The public demands the services of the prophets and counselors. For every demand there must be a source of supply, which may or may not be conducted successfully and profitably. Not only is the trained and well-versed mentalist in position to profitably meet this demand, but he is in position to give much needed help to a vast group of unfortunate and problem-burdened people.

Whether or not man has found ways and means of solving the riddle of the future, I am not prepared to say. However, the individual who will devote his time and energies in studying the laws of nature - life as it progresses thru a predetermined plan - will be able to help chart a better course of procedure. His efforts can and will prove helpful, if consciously applied.

In the world of entertainment, the presentation of psychic entertainment, is always in demand. Because of its challenge, it not only entertains, but draws people thru curiosity and their desire for further entertainment on their own personal problems.

It is the author's intention to show the reader how this interesting business has been conducted in the past; and how it can be profitably presented to today's standards and in the foreseeable future. Human nature - being what it is, though enlightened - changes little.

ROBERT A. NELSON

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## INTRODUCTION

By Harlan Tarbell

For a long number of years, there has been a considerable demand for an informative and authoritative textbook on Mental Magic and Mentalism.

I was pleased to learn that the important assignment had been accepted by none other than my good friend, Bob Nelson. I know of no one better qualified to present the facts, methods and inner secrets of Mentalism. Bob is peculiarly situated in the world of Mental Magic. He was first attracted to the mysteries of mindreading at the age of eleven. That year marked his first professional engagement, and he has been a constant and tireless worker in the intervening years.

In 1921, Bob Nelson and his brother formed the Alla Rague and Company, a mindreading attraction, which was destined for big things. Their success was instant, and for fourteen years, Bob handled all bookings and management of the show, his brother Loel doing the stage work. This attraction headlined the vaudeville bills of the leading theatres and circuits, and presented as a special feature attraction in the Class A movie theatres. It was one of the leading mental acts of that era.

In this workshop, an inevitable background of first-hand knowledge was acquired. Back in those days, there were no dealers to turn to for guidance and materials. There were no textbooks on presentation - how to answer questions, etc. The inner secrets of Mentalism remained closely held by a few.

Bob Nelson was quick to recognize the difficulties that confronted the professional Mentalist. So, in creating a source of material supply for their own show, he created the Nelson Enterprises, an organization devoted exclusively to meeting the needs and requirements of all of the professional workers. All that took place some forty-six years ago, and during the interval of time, the company has grown and prospered by leaps and bounds. Today, the Nelson Enterprises is the largest organization of its kind in the world.

As sole proprietor of a mindreading supply depot, Nelson tapped all the possibilities. He came in direct association with the leading mentalists of the day - counseled and built many a successful mental attraction. He learned from others.

The urge to do these things personally was too great for him - and leaving his business operations entrusted to others, he joined the professional ranks. For seven years, he presented the successful radio program, 'The Voice of Destiny', over the nation's leading stations, followed by many theatre appearances. The glamour of the footlights called - and Nelson answered. For month in, and month out, he presented one of the most successful and baffling stage presentations by the aid of his crystal ball. Perhaps the greatest compliment I can pay him is to say that he repeatedly baffled his many professional clients with his unique routines and presentations.

He has engaged in every phase of Mentalism, drawing knowledge from his personal experiences. The stage, radio, television and club entertainment was his workshop. His success is attested by his voluminous scrap books - pinpointing him as one of the most publicized mentalism dealers in the world.

Periodically, a new mental attraction would blare brilliantly on the horizon, showing signs of the Nelson genius. Undoubtedly, he has produced and contributed to more mental entertainment than any other man today. He is recognized as the outstanding authority in the world of Mentalism.

When I think back over his background of years of actual experience, learning the hard way, I am glad that it was Nelson who accepted the task of writing such a book as this.

In the following pages, you will find that he has not been greedy with his information - in fact, he has been overly generous, and he seems possessed with a desire to elevate the art of Mentalism, and to sincerely take each exponent literally by the hand and help him to be a more successful performer.

My thirty-five years of friendship and association with the author makes this little task of introducing him to you a real pleasure.

HARLAN TARBELL

## CHAPTER I

### DIVINATION OF YESTERYEAR

The future has always presented a challenge to mankind. From a time far beyond any human reckoning, there are countless records, down through the ages of the quests and efforts to solve the riddle of the future.

Astrology is perhaps the oldest and best known effort to chart future occurrences. Exploration of the Pyramids of Egypt reveals the existence of astrology for thousands of years, and is without question older than the Bible itself, for the Bible speaks many times of astrology and it therefore must have been known and practiced before the Bible was written.

The Wise Men of Egypt possessed a knowledge so accurate of Astrology that they foretold the exact time of the birth of Christ. And is it not a fact that the very birthplace was pointed out by a star in the Heavens - the Star of Bethlehem, which led the Shepherds of Judea across the desert lands to the lowly stable of Jerusalem? This fact alone is one of Astrology's staunchest arguments in its favor.

Prophecy and divination are entwined with the ancient history of Egypt, India, Arabia and the four corners of the world. Scrying or crystal gazing is said to have originated among the Egyptians - recall the Oracles of Egypt - the prophecies written in the Pyramids, supposedly built 4000 years before the Birth of Christ. A large number of beautiful crystals were found in the ruins of the temple of Hathor in upper Dendara, Egypt, and historians and scientists tell us that this temple was in existence over 6000 years before the Christian era. This and other methods of obtaining hallucinatory visions can be traced back to the Middle Ages.

Turn to almost any page in the history of the world - into its remote and uncivilized corners - and there will be found much evidence of prophecy and the urge of man to learn the mysteries of the future.

A great number of methods of divination came into being - each predicated on the times and customs of the people. Divination by the stars, by cards, crystals, by signs and omen, and by almost every conceivable method of imagination.

In the 16th Century, there flourished a prophet known by the name, Nostradamus, whose astounding predictions are being fulfilled daily,



bringing new and greater respect to his uncanny ability. Among volumes of predictions he accurately predicted, over 400 years in advance, World War I, The League of Nations, Spanish Civil War, the Rise of Hitler and World War II. His predictions have proven nothing short of miraculous! Mother Shipton was another character of years gone by who wrote predictions to cause us to wonder in awe, if there, after all isn't something to this business of prediction.

The Bible has many, many passages relating to prophecy and divination. From whence came this marvelous revelation - revelations beyond dispute or argument.

Time, almost endless, has passed since man's first predictions were recorded. Time, however, has not changed man's urge to accept his challenge. Prophets, soothsayers, and diviners of destiny flourish on every hand. They are fulfilling an ever-increasing demand. Today, we are conscious of many miracles of science - actual realities that would have brought death to the predictors a few years ago. This realization creates thoughts of even greater miracles yet to come. We are becoming conscious of our intellect - that intangible something that creates these miracles, so we may rightfully ask, "With our new knowledge and enlightenment, is anything impossible?"

The prophets of the past cloaked themselves in mysticism, but today's exponents have thrown off that guise and accepted a more scientific role, which meets with quicker and more wide-spread acceptance. Thus, enters the modern prophet and mentalist.

This book shall not be a thesis or argument for or against man's ability to read the future. I have endeavored to show that it is a natural instinct to seek the future. My purpose will endeavor to show my reader's how they, too, can play the role of prophets and weavers of mental miracles.

Time has changed nothing but the approach to the problem. The public, with greater education and realization of new possibilities, are eager to grasp more straws of information. A new world of interest has been created in Extra Sensory Perception by an avalanche of informative news released and published works. Let us see how we would go about it, by today's standards, to successfully meet this demand.

## CHAPTER II

### THE TRANSITION OF MENTALISM

Public exhibitions of mindreading and other mental feats is an age-old form of popular entertainment. Turning back the years and looking down over that lost horizon one can still see the parade of glamorous celebrities. There were Anna Eva Faye, Anna Faye, The Baldwins, Julius Zancig, Alla Rageh, Prince Ali, Prince Sha Baber, Leon LaMar, Nella Axiom, Madame Celesta, Evangeline Adams, Princess Zulieka, Mercedes and Madame Stanton, The Ushers, The Vernons, Master D, Ali Din, Koran, Zandra, Coran, Pengalli, Zangar, Khyam, Mel-Roy, Mystic Clayton, Rajah Rabois, The Star Man, Greystoke, Zolar, Prince Zomar, Mystic Spencer, LeMoyne, The Bernings, The Lexel's, Rose Dawn, Dr. Stanley Jaks, and a host of others. Some of these performers are still on the active list, while others have retired and many have passed into the Great Beyond.

Currently active, and during the last decade such well known stars of the mental world, Princess Yvonne, Eddie and Lucille Roberts, Alla Rageh, Dr. Korda RaMayne, Marjah, Alano Dass, The Amazing Maurice, Jay Clarke, Norvell, Swami Hassin, Lady Ethel, Kreskin, Dr. Marlow, Rolf Passer, Cassandra, El Haren, LaCeil, Rajah Brothers, George Martz and Eddie Fields, The Tuckers, Dr. Henry Gerald, DeMille, Fredric Kolb, Russ Burgess, David Hoy, Myrus, Kirma, Ramos, Madame Anitra, Dr. Lawrence, Prof. Teschner, Sonia Zaranoff, Bob Cleveland, Dunninger, The Singleton's, Socrates, Lady Alice, Lady Bonnaffon, Dr. Polgar, Frances Farr, The Edwardes, Kuda Bux, The Moore's, Dr. Spencer Thornton, Ramus II, Lady Harcourt, Dr. A, Dr. Boston, Clifford, Richard Sylvers, Criswell, The Zaras, Chandu, Don Dyne, Marko, King and Zorita and many, many more.

Many present day workers are inclined to shun publicity and are content to quietly pursue their own goals without fanfare for fear of attracting 'poachers' into their lucrative territories.

Special mention should be made of the late Ted Annemann, Editor of the Jinx Magazine, for his fine contributions in the field of mentalism.

In the past years, most stage and public mindreaders wrapped their heads in gaudy turbans and bodies cloaked in flowing gowns. The turbaned figure was the symbol of mystery and a potential diviner of destiny. In many cases, the turban was a necessity, concealing the secret ear-phones which conveyed the information and questions to the performer.

For some unknown reason, India was chosen as the land and birthplace of many of the mystics and many posed as Hindus. It is true that India has always been regarded as the 'Land of Mystery', and therefore came a host of 'seventh sons of a seventh son' and daughters born with a veil over their eyes. Usually, the prominent mindreaders were publicized as the son or daughter of a British Colonel, born and raised among the High Priests of India.

This role was well adapted to that era, but is definitely passe now. The striped turban, the gaudy costume, the dark grease paint, and now hard-to-digest publicity does not conform with today's standards. All this has been replaced by the modern mentalist - a smart, sophisticated individual leaning towards a scientific explanation of his work. People are more inclined today to accept and believe the modern miracles of mentalism and ESP, as scientific possibilities, rather than deeply hidden demonstrations of hidden secrets of the Orient.

Much has been uncovered and publicized along scientific lines as to permit the pseudo-mindreader to attach his wagon to this type of star. Everyone is more or less familiar with the extensive research work done in Extra Sensory Perception and psychic phenomena, due to the wide spread publicity. It is in this sphere that the mentalist should orbit. The only mystical piece of apparatus or property now employed is the crystal ball, which still holds much mystery for most people. All other properties are of the common, ordinary variety. They are accepted merely as a necessary tool to achieve a purpose. Apparently, nothing is hidden or concealed - it is all in the open, above board and suspicion. If the approach to mystery is logical, it is acceptable.

Factually speaking, all the true mentalist should need to conduct successful demonstrations is his super-intellect. His mind is his mechanism. And that is all he should appear to use, except for a few ordinary appearing items, such as paper, pencils, etc., plus perhaps the Master of them all, his Gazing Crystal.

Significance and great importance may be attached to the crystal, because it is a symbol of mystery - the unknown. However, many mindreaders emphatically state that the crystal is nothing more than a highly polished glass ball. That it is used merely as a 'point of focus for the eyes and the thought vibrations.' By subtracting some of the mystery from the crystal ball, the performer accomplishes a very important goal, further emphasizing on the importance of the mental effort.

The disrobing of the crystal of mystery, places a greater burden of effort on the performer, and likewise the spectators. The mentalist must explain that it involves more than one person to successfully conclude mental telepathy - a sender (the spectator) and the receiver (the mentalist.) BOTH must concentrate. Thus a logical explanation becomes acceptable and cooperation of the audience is assured. The modern-day mentalist does not lay claim to supernatural powers - in fact, denies any such ability. He logically explains that everyone possesses the same power and ability providing they devote the necessary time and study - which is surely a bare-faced truth. The public begin to accept - as they witness an array of mental miracles - the performer as a man of greater knowledge and understanding of natural laws. It appears that the exponent of mentalism has delved deeper into the wells of understanding than is comprehended by most men. Though apparently robbing the situation of some of the mystery, the full mystery is sustained and actually heightened, because it is made to appear comparatively simple, yet beyond their reach and understanding. The challenge is still existent and heightened.



## CHAPTER III

### MINDREADING VS MAGIC

Magic and mentalism have little in common, except that they both endeavor to entertain thru mystification. The magician is aided and abetted by an abundance of paraphernalia and apparatus; and does not have to rely so heavily upon his ability as a showman. In fact, most magicians merely do a series of tricks. The mentalist employs no paraphernalia and apparatus, apparently employing only his mind (and a few accessories) to entertain and mystify. His effects are not presented as tricks, but assumed to be real miracles.

There are many intermediate steps to success in magic - the beginner, the novice and the professional. The mentalist must reach the top of the ladder in one leap. He cannot successfully project himself on unsuspecting audiences unless he has attained the knowledge and ability to first convince his audience that his demonstrations are real, or at least create a reasonable doubt as to their authenticity. He is not selling tricks, but himself. He is endeavoring to sell his ability as a mindreader, telepathist or exponent of psychic research. Apparently he has no aids but his own ability to bring about this realization.

With magic, the performer employs mis-direction. Directing the attention of his spectators away from the operation of the mystery while his hands or mechanical contrivances operate. With the mentalist, it is mis-belief. He must cause his audience to believe something other than which actually occurs, or instill that reasonable question of doubt. He must at least brilliantly hang a large question mark in his spectator's minds. True or false? Genuine or a clever trick? He really becomes tops when he can sell his demonstration with such skill and showmanship that there is NO question of doubt of his ability. In other words, and as defined by the author, no one is a real mentalist, if they fail to reach this standard.

Comparing magic with mentalism, one immediately recognizes Mental Magic as a serious business. It does not hold much as a hobby, or for the amateur purveyor, but offers glittering possibilities if conducted strictly as a business. The mindreader has always received top-billing on every program, and the salary receipt books testify for themselves. This is true because the mentalists have a true appeal and entertainment value, other than just filling in so many minutes of entertainment.

Further mentalists are few in number as compared to magicians.

Nearly always working professionally, the mental workers are attracted to the better engagements, and higher fees. They maintain a higher standard of prestige. Magic is fine entertainment, when properly done. Unfortunately much magic is not properly performed. It receives remuneration only as entertainment. Mentalism is commercial - mercenary, if you wish. It should function only for profit and entertainment value.

However, many magicians do perform mental magic in conjunction with their magical programs. This is permissible, if the proper approach is taken, segregating the trickery (magic) from the real (mental work.) The clever mentalist can inform his audience that he is going to try a few experiments in mental telepathy or extra sensory perception, and ask for the sincere cooperation of the audience. He should definitely inform his audience that he will attempt to do some REAL mental miracles - not trickery. Creating a suitable, receptive mood so the transition from magic into mentalism can be easily and effectively accomplished.

The professional mentalist has many and varied sources of income. First, the entertainment fee is invariably much higher. Practically every mental attraction merchandises something. (Magicians, for years, with the possible exception of Thurston, Blackstone and Dante and a few others have overlooked this tremendous additional income. The merchandising appeal is less strong with magic, but profitable.)

The mindreading act, whether on the stage, radio, TV, club or park lot is a unique ballyhoo for the sale of something. Usually, it is a book of Psychology, Astrology and other 'ologies'. A horoscope, dream book, an alleged charm - something is offered for sale. The purpose of the act is not only to entertain, but to create a demand for the purchase of this merchandise. This revenue oftentimes far exceeds the salary paid. Actually, the audience are being entertained while they are being sold. There is no lost time - lost opportunities - or lost motion.

Special matinées for 'Ladies Only' garner in hundreds of curious women overly susceptible to the sale of books. The smart operator cuts in on this box office money, because his sole efforts created this demand. Then there is the mid-night séance or spook show, a second extra show, and a profitable operation, and this is usually divided 50/50. Four sources of revenue may now be counted. Add to that private consultations, exploitation stunts, personal appearances, and the follow-up of



business created by the merchandise dispenses, which is filled with advertising for more books and items appearing to the purchaser. The possibilities snowball into a tremendous total income.

Verily, I say, from a financial standpoint, there is a wide chasm between the performance of magic and mentalism. However, many exponents of mentalism work at it as a very enjoyable hobby.

The successful mentalist's equipment is mostly carried in his head. He does not require suitcases, trunks or baggage cars to transport it. The bulk and weight of the show is represented mostly in the 'merchandise for sale.' This is one of the distinct advantages for doing a mental show vs. magic. One of the most successful radio and TV mentalists of today, who likewise makes personal appearances and holds his audience spellbound for two hours or more carries his entire paraphernalia in a small, almost flat brief case!

The dollars and cents investment is small, compared with a magic show. Once you have perfected a mental routine, there is little to buy, to perpetuate it. Perfection comes from repetition of presentation - of smoothing out your routines - by becoming a better showman.

Dollar for Dollar, mindreading and mentalism produces many fold the revenue achieved by most magicians. Count the big-time, financially profitable magicians on your fingers - scan the impressive array of mental attractions, many of which have acquired fortunes.

To those who are interested in making more money out of their efforts to entertain and mystify, turn your eyes toward MENTAL MAGIC. The possibilities are unlimited. Many magicians have incorporated feats of mental magic and psychic demonstration in their programs to bolster and strengthen presentation. They are fast learning the commercial aspects of such entertainment. Experience teaches that such mental miracles, well presented, will be remembered and talked about long after the memory of their most expensive tricks has faded.

No effort is made to discredit magic. It is truly a fine, clean form of entertainment. Your author merely cites a comparison between the two arts as to their relative entertainment and commercial values. Perhaps this is unfair, because most magic is not conducted with such mercenary intentions. Most magicians never endeavor to attain professional status, being content to impose their art on unsuspecting audiences, as an apprentice or amateur.

## CHAPTER IV

### ESSENTIAL REQUISITES

It has been proven time and time again that most any individual who pretends to 'tell fortunes', regardless of their station in life, education, dress and surroundings, can successfully eke out a livelihood. Peculiarly, many seekers of the future are attracted to the dirty, ill-dressed, illiterate individual, feeling in some strange way that these people are 'gifted' with the special talents. This condition merely recites the fact that the struggle for news of tomorrow - of the unknown - is constant, and the search goes on endlessly in every quarter.

Anyone can 'pretend to tell fortunes' - do mental tests and demonstrate mindreading. But not everyone can successfully surmount the obstacles that stand between them and great success. The author well realizes that all the readers of this text are not desirous of devoting their total time and energies in an effort to become the top man on the mindreading totem pole.

However, the psychology of successful mentalism is such that all who participate should strive to do their very best at all times, whether it be the presentation of a simple feat, or a demonstration of great magnitude. Regard Mentalism as a serious business.

The author's efforts are directed towards the perfection of every phase of mentalism. Perfection - nothing less is acceptable. You must learn to capitalize on every situation - to grasp every opportunity and to utilize every possibility to heighten your reputation as a mentalist. Whatever or however you are entertaining, that must be your ultimate goal. And if you will constantly bear that goal in mind - quickly and surely, you will achieve it.

Just as it is the little things in life that count, so it is in mentalism. Most of this text will be spent on little details - subtle bits of showmanship, acceptance clinchers, etc., because of the aggregate of the little details builds a composite picture of true mentalism. It is the end result that counts!

Basically, as a mentalist, you apparently have only your mind with which to work, plus, of course, a few material objects as aids. Whatever you do, it must be made to appear that your accomplishment is a

result of your mind. Showmanship actually is the essential ingredient - not superior intellect. Needless to say, the better education the performer has, the better he will appear to his audience.

Education is not an essential requirement, but most definitely it is a tremendous asset. The ability to talk well, and correctly, however, is quite essential. Nothing will grate on the nerves of educated people, as poor grammar. Thus, mark the ability to talk well and correctly, high on your list.

The successful mentalist must be well versed in his work and its background. A study of Yogi Philosophies, Astrology, Psychology, Character Reading, Extra Sensory Perception, medicine, law, sex practices, investments and a general reading broadens the mind and builds for a solid foundation. Hundreds of good books along these lines are available at no cost in your libraries. Keep well posted on current events - all happenings that surround you.

Begin to acquire a background knowledge by learning your subject better. Make a practice of studying people, as a hobby. Guess their professions and status in life. Study every detail, and then if possible, learn their background and compare it with your analysis. It is surprising what mental exercises of this kind will do to broaden your knowledge of people. After all, your work is with people, their habits, problems, characteristics and their behavior.

Utilize your God-given qualities. Make a nice, neat appearance at all times. Avoid a theatrical appearance. Pay attention to the smallest of details. Remember you are beginning to play a character role - let it be complete. You are placing yourself on a pedestal - high above and beyond mere man - and you can't do that with yesterday's soiled shirt, unpolished shoes and dirty fingernails!

Do not attempt to ape or mimic other successful performers. Adopt distinctive dress in good taste - utilize whatever outstanding physical properties you have - cultivate a few peculiar characteristics or idiosyncrasies that are not too foreign to your natural self.

In traveling, give serious thought to your luggage. It should be good merchandise and in good taste. It must be in keeping with the world in which you expect to operate. This is likewise true of your personal car for means of transportation. To attract success, you must appear successful. Then you have won half your battle.

Possessing or having acquired an education, background, suitable appearance and surroundings, your next task is to learn the art of mentalism, which is star-studded with showmanship. There are many volumes written in various specific phases of mentalism, which should be utilized. You cannot acquire too much technical training - too much showmanship. However, in this book you will find the nucleus of successful mentalism - of smart showmanship.

Having absorbed the fundamentals of Mentalism, you are then in position to exploit its possibilities.



THE SWAMI'S A PEACH! HE LETS US SEE THE WHOLE SHOW FOR FIFTY CENTS — THE BIJOU WOULD CHARGE US THREE DOLLARS FOR THESE SAME SEATS!

## CHAPTER V

### METHODS OF MINDREADING

Basically, there are only three phases of mindreading. First, the ability of the performer to learn the thoughts in the spectator's mind, secondly, to be able to possess or retain the secret means of information until the proper time, and last, but most important, the ability to sell the information back to the spectator in a convincing manner.

The ways and means of most efficiently achieving the three phases are many and varied. Each will be considered for its own value. This treatment will concern primarily the theatre or club mentalist as practically every means employed in the theatre or club can be utilized elsewhere.

In mindreading and mental telepathy, it is necessary for the audience to either write something or tell their question to an assistant. There are few exceptions to this rule.

If the question is whispered to an assistant in the audience, and the blindfolded medium calls the name and answers the question, this is accomplished in three ways.

#### CODES:

The information is coded by means of verbal speech, silent signals, or both, to the blindfolded medium. It is what the assistant says to the medium, or members of the audience, that conveys this information. Codes are constructed so that practically anything can be easily and indetectably transmitted from the assistant to the stage performer. Thus, a word of advice to the prospective code worker. Your greatest investment in acquiring a code will not be in dollars and cents, but in your efforts in learning and perfecting; therefore, do not be content to invest your efforts in anything but a good professional code.

When two people learn a good, efficient code, they possess a real asset. They are equipped to present excellent entertainment and under any circumstances. Their entire show is carried in their heads, and their income potential is tremendous.

#### DIRECT TELEPHONE:

This is an older method, still employed in many cases where the physical properties will permit. An elaborate system of wires and contact points are placed in the aisles, making a direct contact with the performer on the stage. As the audience assistant requests questions they are whispered to the assistant, and a secret super-sensitive microphone concealed under the clothing picks up this information and relays it directly to the stage performer, wearing a turban or hair dress concealing an ear-piece. Connecting wires run down the body and legs to copper-plated shoes, which complete the electrical circuit when placed upon the stage contact points. Due to the construction of modern theatres, installation is difficult, and in many cases, not worthy of the effort. This is used on outside shows, parks, etc., where the wires can be permanently installed for the season.

#### THE NEW SECRET INVENTION OR MENTAL-MIC:

A far superior method involves the use of sub-miniature concealed radio devices, such as the New Secret Invention or the even newer Mental-Mic. Names, questions and entire conversations with spectators are picked up by the hidden wireless transmitter and transmitted instantly to the medium on platform or stage. The units are very small, easily concealable and weigh only a few ounces and are powered by midget batteries. This method is regarded as the acme of perfection, as its operation is very simple. There are no long, complicated codes to learn - nothing to set-up or install. Just conceal the equipment in the clothing, turn on the switches and you are thus prepared to present one of the finest and most sensational mindreading acts every conceived. The electronic units have hundreds of applications and may be used in widely varied routines and psychic tests. Sold by the Nelson Enterprises.

#### PSYCHO, THE PHANTOM IMPULSE DEVICE:

This is another modern, sub-miniature, electronic marvel for the professional mentalist. This device is 100% concealed, nothing on or near the ears. The performer receives sensory signals from the assistant in the form of slight electrical impulses, using the dot and dash system. This device is especially well adapted for test conditions.

#### WRITTEN QUESTIONS:

The ways and means are many and varied. The general scheme is to have



the spectators write questions (and there are many plausible reasons for this) and to gain this information without the writer's knowledge.

#### THE CHANGE BAG:

This is an old device, familiar to most readers. The bag is loaded with dummy questions in a secret compartment. Spectators write their questions on slips of paper furnished them, fold and drop the questions in the bags as they are passed by assistant in the audience. By secretly turning the handle of the bag, the dummy questions are switched for the real questions. The bag is apparently emptied into a glass bowl in plain view of the audience, but actually retains the questions, which are taken off stage and the questions and names transmitted to the performer by various means, as will later be explained. As the change bag is a familiar magician's piece of apparatus, it is seldom used by the up-to-date mentalist.

#### THE CHANGE BASKET:

Used for the switching of written questions in lieu of the change bag. The basket is of reed construction, with a fake bottom and sides. It is lined with silk or satin. The dummy questions are placed between the sides of the basket, while the real questions are deposited by spectators in the basket. A release unlocks the sides and a spring pulls them to the bottom of the basket. The sides become the bottom of the basket, concealing the real questions and exposing the dummy questions. These are deposited in a glass bowl, and the basket carried off stage with the real questions. This is a favorite among many spiritual workers.

#### THE MIRROR BOWL:

The principle is similar to the magician's mirror glass. It is a large bowl, with a mirror in the center. Actually, the audience sees only the front half of the bowl. The questions are poured into the bowl, about half of them falling to the front of the mirror and the remainder behind the mirror. The rear portion of the bowl is cut out, and the stolen the questions fall thru the bowl and down thru a chute in the pedestal, through a hole in the floor. The cutting of the hole in the floor presented many difficulties, so a better method was devised.

Assistant, in rearranging the pedestal or cloth on it, would get his hand underneath the pedestal top, and grab a handful of questions that had fallen through and were lying on a shelf arrangement.

#### BACK OF HOUSE STEAL:

Many performers provided locked question boxes in theatre lobbies, with the assistant, and signs urging patrons to write their questions and drop them in the box. As soon as the mindreader walked upon the stage, the box was brought from the rear of the theatre and placed in view of an unsuspecting audience. The assistant had merely stolen part or all of the questions from same. One very prominent mindreader of a few years ago had the questions collected on a glass plate (to preclude any trickery). These questions were deposited in a question box on the stage, near the back drop. A secret chute delivered them through the back drop to waiting assistant.

#### AUDIENCE SWITCH:

Questions are often times stolen while being collected in the audience by the assistant. This is easily accomplished as they go from one aisle to another. It is simply a hold-out principle, but has real merit.

#### X-RAY PRINCIPLES:

A strong, secret light is projected thru the sealed billets, x-raying the writing in the envelope so that the performer can read the sealed messages. This principle is employed in several different forms of apparatus, without creating any suspicion on the parts of the spectators. The gimmick apparatus must be of the ordinary variety.

#### THE REVELLO TRAY:

This is a very ordinary appearing tray, such as one might use to serve drinks. It has a figure design under the glass top. Slips of paper and envelopes are furnished the spectator, with the request they write a single question, sign their name and insert same in envelope and seal. The spectators deposit their questions on the tray as it is passed among them.

Performer distributes questions on the tray surface, picks out one, and places to his forehead, calling the name and answering the question, directly returning the envelope still sealed.

Contained in the tray are a number of midget penlight batteries, four flashlight bulbs and a reflector. The design under the glass directs the performer to where to place the sealed envelope, and pressure on

one corner of the tray, whether held in the hands or resting on a table top, turns on the lights, which x-rays the envelope.

#### COSMIC VISION:

This is the title of a pedestal-table, with glass top, on which the questions are placed. The questions may be collected and left on a transparent glass plate. A secret switch turns on the light x-raying the sealed envelope. They are immediately returned, unopened. This device has found excellent use in store shows, ten-in-one shows, spiritualistic churches and places where the table top is above the spectator's eye level.

#### MINDREADER'S BILLET READER:

A self-contained electrical unit, bulb, batteries, and reflector are built within a small stack of small envelopes. The sealed envelope to be read is placed on top of the imitation pile of envelopes, and a secret switch is closed, x-raying the billet, which is read and directly handed back to the writer. In this manner, a number of questions are read. The entire unit is vest pocket size.

#### MEDIUM'S TEXTBOOK:

The device was especially designed for use by pseudo spiritualists at their meetings, séances and in churches. The 'light unit' is built in a dummy Bible! Certainly, no suspicion can be directed toward the Good Book. Many mediums use this while visiting spirit churches, and it is an ideal method for them. Holding the Bible under their arm, they take a position on the pulpit. Fair slips of paper and envelopes are passed to the congregation. Questions are written, sealed in the envelopes and collected. They are deposited on a stand beside the medium. Taking the first envelope, the book is opened and a passage is read (from memory as all pages are blank) to give inspiration. Holding the envelope as sort of a marker, it is centered over the light unit, and with a slight downward pressure, it is x-rayed, answered and returned to the audience. Other questions are handled in like manner.

There are many advantages with this principle - no switching of questions - questions do not leave the spectator's sight and are returned unopened. It's all so fair!

## WAX-BOARDS:

Commonly referred to as the Anna Eva Faye Boards, as they were first employed many years ago by this noted medium.

The pad consisted of a heavy cardboard back and three sheets of thin paper. The underside of the second sheet was waxed with paraffin, and would impress the invisible writing on the third sheet. When powdered charcoal was sprinkled on the third sheet, the powder would adhere to the wax impression, and was readable. A later refinement was to wax the cardboard and use only two sheets. This placed the invisible wax impression on the underside of the second sheet. It was developed by sprinkling the charcoal on same, and read in a mirror or holding to a light and reading through the paper. The method was quite messy, and in hot weather, many impressions were lost. Far better devices have since been marketed.

## THE U. P. CLIP BOARDS: The Mentalist's Most Secret Device

These are the modern refinement of the original impression boards. This board is called the Ultra Perfect Clip Board, because of its advanced state of perfection. It measures 1/8 inch in thickness and has the perfect appearance of a composition or wood board, the covering being individually hand painted. The board measures 6 x 10 inches, and has a metal clip at the top, securely fastened. A single sheet of paper is placed on the board so that different people may write five questions, remove and retain them.

A secret carbon copy is registered inside the board, and is easily removed. The boards give exceptionally fine copies, and will last indefinitely. This is the finest type clip board available.



An entire chapter is devoted to the further use of these boards, later in this book, revealing the vast possibilities of what is regarded as one of the mentalist's greatest secret devices, PLUS the full detailed application of the impression boards in the chapter entitled the 'Master System of Mindreading' and special attention is called later to

the '20th Century Mindreading Routine', an outstanding feature presentation for Radio, TV, Clubs, Theatres, or adaptable to most any kind of gathering. A unique application that has scored many national sensations for its users. Here is real dynamic mindreading at its best!

## SECOND PHASE OF MINDREADING

Once the questions have been secured, this operation unknown to the audience, the second phase of the procedure is to assort and select the best questions to compose the program. This is the distinct advantage where questions are collected previous to the presentation. They may be assorted and better routined than code questions, which must be transmitted as received. This permits variety of situations, the injection of good stock questions and sensational answers.

### DIRECT CONTACT PHONE:

A favorite method for many years, and still in good grace. Two or more nails are driven in the stage floor, heads only slightly protruding. Underneath the stage, two wires are bared and attached to each nail separately. These two wires lead to the dressing room, wherein the assistant receives the questions from any of the aforementioned methods - sorts and phones them to the performer. The performer wears a midget ear-piece receiver in one ear, concealed by blindfold. The receiver is connected to two body cords, which end at copper plates on the shoes. The performer need only step on the contacts (nail heads) to complete the telephone circuit. Assistant in dressing room whispers the name and information into microphone, which instantly delivers the voice in a clear and concise manner.

The performer need not be confined to standing in one place. Literally, hundreds of contact points may be installed in the bare stage floor, permitting the performer to (apparently) walk wherever he desires. Contact points can be placed in the runways and aisles of the theatre, if desired. Needless to say, the performer cannot hear while in motion - only while standing on the two proper contacts.

### THE WIRED CARPET:

One method of years ago was to utilize wired carpet. This was a carpet thru which bare wires had been woven. This bared wire was not visible from the audience, and usually appeared in two strips so the performer, with feet a few inches apart, would stand on each woven strand of wire, thus completing the telephone circuit.

Modern methods are not to use a 'gimic' carpet, but to work on a bare platform, wherever possible. The advantages are obvious. The nail contact is employed where the connecting wires are attached underneath the carpet. It is also possible to use a staple contact in carpet or rugs on a concrete floor.

#### WIRELESS METHOD:

Communication from back stage to the performer is accomplished by the induction or wireless method. A large special coil is hung behind the picture screen or back drop, or tied directly up under the floor. It is connected to an amplifier and microphone. The assistant in the dressing room talks into the microphone, and the voice is transmitted by electrical impulses to the performer who must remain within the area of the large coil, where he has complete freedom.

The receiving unit is a special wound small coil worn on the performer, and a very sensitive receiver. No batteries are employed in the receiving unit, and the transmitter operates from AC current. Battery operated sets are available, but more expensive to operate and are not as efficient.

#### MENTAL-MIC:

Again, your attention is called to the fabulous electronic devices. The written questions can be radio-phoned to the stage performer from back stage, audience, or any room. Or, of course, the written questions can be disposed of entirely - the spectators merely whispering the name and questions to the audience worker, who instantly by mental telepathy (?) send the full data to the mentalist. This is the modern manner of telepathic transmission.

#### BLACKBOARD METHOD:

Another means of getting the information from back stage to the performer on stage is by means of two large blackboards. After the performer finishes his lecture, he paces back and forth across the stage. In so doing, he looks directly into the wings (past his crystal ball) and reads the questions written on large blackboards by the assistants. The method is simplicity itself, but was used for many years by a very prominent theatre mindreader.



#### FOOTLIGHT METHOD:

This method was ingeniously used for several seasons by a very successful mentalist. A slot was cut in the footlight pan, and cards bearing the messages written in heavy black crayon were pushed up into the footlight pan. Looking down and past the crystal, he would read each card as presented to his gaze.

#### CUSHION AND CRYSTAL:

The following methods employ means of bringing the information to the performer, who has no other access to it, if the questions were written and collected since his opening. In such cases, the performer goes into a lengthy lecture and a few psychic tests until part of all the questions can be prepared and delivered to him at one time.

Ofttimes an assistant will come upon the stage, bearing a crystal on a satin cushion. The questions have been sorted, selected and written - on the cushion. This is deliberately handed to the performer, who pretends to read the crystal.

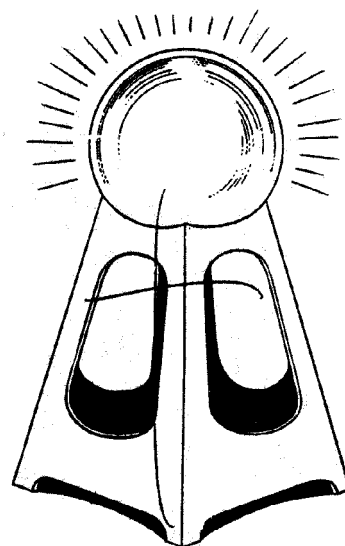
#### READING UNDER SHEET:

This was a method made famous by Anna Faye. Once the questions had been secured, they are copied on cards, a sheet placed over the medium (while she was en trance) and as the sheet was placed over the medium, the cards bearing the questions were given to her. Being concealed, all the operator need do was to read the questions under the sheet and give suitable answers. It was as simple as all that!

#### PROMPTER STAND:

This innocent device is merely a stand to hold the crystal. However, it is so designed that questions are copied on cards and concealed behind and beneath the stand, so that the performer can read this data, while gazing in his crystal.

The illustration shows one of the prompter stands. In other words it prompts or delivers the questions, as needed by the performer. It may be carried on stage on a tray, or have been previously prepared in the event questions are available at an earlier time.



#### FLOOR TYPE PROMPTER STAND:

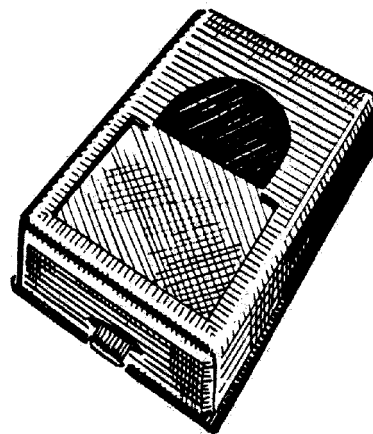
As the title denotes, this is merely a base, with tall upright and cup arrangement to hold the crystal. The crystal is placed at above eye level. Sufficient space is provided on the back side of the upright, directly under the crystal, to attach a narrow card or strip of paper, bearing several questions. In the act of gazing into the crystal, performer merely reads the questions. This device has been used for twenty years by a very prominent mindreader, and has its advantages, in that the performer does not have to stand for fifteen or twenty minutes holding a heavy crystal ball. The lazy man's method - or, as does one smart operator, attach questions to the PA system microphone base.

#### MECHANICAL BALL:

This is a chrome-plated spun brass ball, which contains either a roller mechanism or a revolving drum. The questions are written on lengths of paper tape and placed in the ball. The performer calls for his crystal, which is brought on stage by assistant, loaded with questions. By a slight action of the finger, the questions are revolved into view. Big advantage is that ball can be manipulated by one hand. Under bright stage lights, it looks exactly like a crystal ball.

#### FARO BOX:

This is a small metal box, with two compartments. The questions are written on small cards, about postage stamp size, and placed in the upper compartment. Fifteen to twenty cards can be secured in the box. The box is held on top of the velvet cloth in the left hand, with crystal. In act of wiping the crystal, the thumb of the right hand 'rubs' down one of the cards, which is disposed in the second compartment. A spring arrangement keeps the proper tension on the cards, so they may be easily passed from one compartment to the other. Illustration tells the story.



#### VELVET SCROLL:

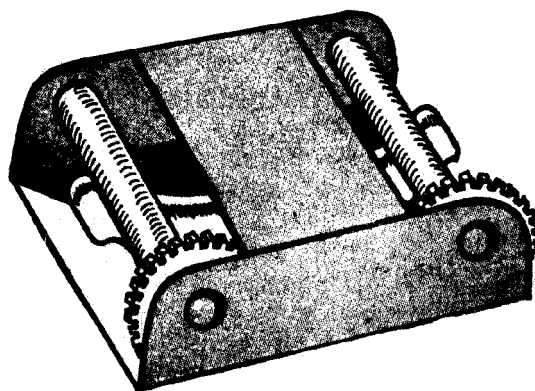
This method may safely be employed while working the audience. It is a small metal box, with two rollers, fastened underneath a black velvet cloth. A tape of paper contains the questions and action of the forefinger of the left hand under the cloth causes the questions to pass

into view. Crystal rests directly in the device. By looking directly down into the crystal, the questions written on the tape are magnified by the action of the glass ball, and easily read.

#### THE HAND ROLLER:

The hand roller is a smaller device with two exposed rolls and paper tape. Action of finger on forward roller brings questions into view. This is operated in the hand, under crystal. Gives smooth delivery of questions, and is quite easy to operate and use.

Performer may raise the crystal at any time, holding it up as though for his personal inspection, and at the same time merely closing his hand and the cloth over the roller. In every case where the crystal is employed, a square of velvet is held in the hand.



The above are the best known mechanical methods for delivering the information, under positive control to the performer. They can be loaded and carried on stage after the opening, or be prepared with greater care before the opening. Performer may get a quick start with one device and switch to another during performance.

#### NON-MECHANICAL METHODS

##### CARD METHOD:

Perhaps the best and most simple of them all. Fifteen to twenty questions are written, in abbreviated form, upon a small card, measuring about 1-1/2" x 3". A needle-pointed pencil is used. The velvet cloth is placed over the hand, card in center and crystal set directly on top of same. Crystal magnifies the writing and questions are easily readable as the mentalist gazes into the crystal for the 'mental vibrations'. What could be more normal and natural?

Occasionally the performer will casually wipe the crystal with one of the corners of the velvet, using the right hand to do so. When all of the questions have been used, performer picks up crystal with right hand, holding it aloft in a casual manner, while the left hand closes the velvet over the card, and the velvet and crumpled card is casually

placed in the side pocket. Cut several small notches along the sides of the card - this 'locks' the hidden card against the velvet and makes it almost impossible to drop it. A large crystal, free of flaws and blemishes is necessary. See '21st Century Mindreading' for another superb method.

Several questions can be written on the face of a dummy watch, the performer occasionally referring to his watch, but in reality picking up a few more questions. Or, questions may be written on the cuff of the sleeve, or the hand. Last minute information on questions, or especially good situations can be conveyed to the performer when the assistant enters with horoscopes, books or whatever item is to be sold. These questions are written lightly in pencil, so the performer can read them, but they can't be seen by the audience...or, if conditions permit arrangement of questions before the act, questions can be written on table top; on the floor in chalk in the footlight pans. Perhaps the best method, when time permits is for the performer to memorize the questions and all related data. But that is a pretty big job for the master mind!

Many of these last mentioned dodges are used by performers who enter the audience and answer a few questions. One or two questions have been memorized, and others written on crystal, and still another taken from the watch or cuff. In such cases, whatever apparatus that was employed has been 'ditched' and the crystal usually given to the spectator to hold.

#### SEALED BILLET READING:

Spectators are supplied cards and envelopes in the lobby. These are placed in a sealed box or open basket. A quantity are stolen before show time, x-rayed by strong light or opened and the contents noted. These are resealed in fresh envelopes after the information has been lightly written on the end of the envelopes. These are carefully stacked and held together with a fine thread or hair, and replaced in the box or basket.

Performer opens box and reaches in, apparently getting one or a handful of questions at random. He gets the first message, and holds it to his forehead in concentration - calls the name and answers the question. At the same time, he has ample opportunity to glance down and read the next question. The tip is torn from the envelope, and with or without removing the card for verification, tossed into the audience to the original writer. This is a most effective routine.

If a careful stacking of the envelopes is managed, the performer can write the questions from several of the envelopes on the top envelope. Taking the envelopes from the bottom, he need only glance at the envelope on top of the stack in his hand, and read the contents of the next several billets, one at a time, and toss them back into the audience still sealed. This is an effective, smart routine, and should not be overlooked. If a telepathic method is employed, the envelopes are opened in dressing room, and contents written on a special sheet of paper in proper rotation. Original questions are re-sealed and stacked in proper sequence. These questions are palmed into the question box or bowl, and performer or assistant fishes out the prepared packet. Standing several feet from the performer, assistant holds question after question high in the air, while the performer proceeds to call the writers by name and answers the questions. It is promptly returned to the original owner, still sealed for verification.

Questions can be listed on the card box, or other mechanical devices, in the same manner - allowing the assistant to stand in the theatre aisle, holding high the questions, the performer merely gazing into his crystal and answering the questions. To heighten the effect, any single question as it is to be answered, may be given to any spectator to hold during this process - or the original writer may be located and given the still sealed envelope. Complaining that the performer can't get the proper vibration, the spectator is asked to open the envelope and mentally read the question, and instantly the performer answers the question.

The performer who secretly secures the questions prior to his appearance on the stage has many advantages. The passing of slips of paper into the audience, waiting until they are written, and then collecting them takes considerable time - almost too much time for today's audiences, where the tempo of entertainment must be more rapid.

Thus, you are able to get more quickly into the meat of your entertainment. If you have secured the questions several minutes prior to your appearance, you can personally select and catalogue the best questions. You can pair them up - add supplemental information and better schedule your show. Therefore, such methods of collecting the questions, as question boxes or impression boards as the spectators enter the theatre or club, should be utilized. Further advantage will be explained later in THE MASTER SYSTEM.

### THIRD PHASE OF MINDREADING

This is the most important part of all. Many performers worry too much about secretly obtaining the information - which is important, but on the other hand, it will be revealed that members of the audience will gladly submit their questions in writing for your gaze, or ask their questions aloud. What they want is the answers to their questions.

A few years ago a young lady by the name of Jean Dennis created a sensation with her answering ability. She was billed as a true psychic. Aided and abetted by a publicity campaign, she walked upon the stage and merely permitted the various members of the audience to stand and verbally ask their questions. She replied, giving her 'psychic impressions' and answers to these verbally asked questions.

However, the mystery should be complete. It must be sensationalized into a complete drama. Remember, you are playing the role of a mindreader, and always should remain in character. Sustain interest through the Media of Mystery throughout your program.

Sufficient to say, you have obtained the secret information. In the role of a mindreader, you must sell it back to the audience with color, effectiveness and rare ability. You must pretend that you know all about the situation - you must always convey that belief. There must be assurance - conviction of correctness in your answers. You are the 'Man Who Knows' or the 'Woman Who Understands.' Through your very profession, reputation and publicity, you have placed yourself upon a pedestal of great knowledge.

You must 'milk' every question for every possible drop of information. You must continually seek confirmation of your answers. There are several excellent text books on 'how to answer questions effectively and sensationally.' Too much cannot be written or read on this vastly important subject. Such books as, 'Answers to Questions', 'Effective Answers to Questions', 'More Effective Answers to Questions', 'Sensational Answers', 'Projected Answers', and 'Sensational Effects', are recommended to the reader. Just one or two good situations incorporated in a program will prove their worth many, many times. This is the vital phase of mindreading.

Thus, the third phase is the acquired ability to select the proper questions, schedule them in proper sequence and sell them right back to the spectators with such force and conviction as to startle and



amaze your audience. The truly sensational mindreader seldom gets a 'hand' or applause at the close of his program. Not because he failed to entertain and mystify his audience, but simply that he confounded and awed them into complete bewilderment. The audience's thoughts are still held in amazement as the mentalist leaves the stage. When the mentalist takes his bow and bids his audience 'adieu', that should be his one and final bow. There should be no encores.

## CHAPTER VI

### THE MASTER SYSTEM OF MINDREADING

You are to mentally witness a most elaborate stage presentation of today's successful mindreader. Note the detail - the carefully thought-out preparation. The exhaustion of every possibility. Here is mentalism exploited to the finest degree.

The advance campaign is carefully planned. Especially written sound trailers hit the silver screen two weeks before the arrival of the Modern Prophet - his approach from afar is heralded on the screen; with teaser pictorial ads in the newspapers and from beautiful photographic blow-ups in the theatre lobby. All are class merchandise - nothing is cheap or shoddy. Everything must be in keeping with the standard of the mentalist. Special pictorial window cards make their appearance everywhere about the city one week before the show date. Then starts the larger newspaper display ads, with plenty of art and well chosen copy. Much is promised - a state of expectancy must be created. Truly, a great artist is to visit the community.

Special sound trailers are used on the 'Ladies Only Matinée' and the mid-night séance, scheduled usually for the Ladies on a Friday morning or afternoon of the week, and the mid-night show on Saturday night. Also special window cards are used on the mid-night show, and plenty of billing on the Ladies Only Matinée.

A good advance campaign is necessary. Various newspaper tie-ups are arranged, such as 'Answers to Questions' column, special store appearances, articles on past and future predictions. The community is stirred to interest.

On opening day, a beautiful valance is placed under the theatre marquee, further proclaiming the wonders of the mentalist. A few more photographs and blow-ups fill the lobby. The opening is ready.

#### WHAT THE AUDIENCE SEES AND HEARS:

At the proper scheduled time, the mentalist's special announcement trailer hits the screen - with a fanfare of music and clashing of cymbals. No mere man or M. C. announces the artist - this is all done from the screen - proclaiming the imminent presence of the mentalist; telling you briefly of past accomplishments and inviting you to merely

THINK of your questions and they will be answered. A clash of cymbals and a fanfare of music. The trailer closes - you wait with a sense of expectancy. Even the music has stirred your emotions. Lights up - and spotted in an amber light, there stands your Master Mind on a slightly raised pedestal in formal dress - holding a crystal ball. He speaks in a dignified voice -

"This evening, I am going to present for your approval a series of experiments in mental telepathy, or what is more commonly known as scrying or crystal gazing. I am not going into any lengthy lecture or discourse and tell you what is possible to do or not to do under ordinary circumstances, but instead I shall immediately get down to the most interesting part of my program, actual answering of the questions."

"In just a moment, the ushers will pass among you in the audience, distributing small slips of paper upon which I suggest you write not more than one important question and sign your name or initials. You may write your questions openly and as freely as you desire, because the questions will not be collected or leave your possession at any time. I ask you to write your questions for two very important reasons. The written question will establish beyond doubt whether I am correct or in error. When you write, you see and visualize your question more clearly, thus adding your concentration and making it easier for me to grasp the mental vibrations, and to read your mind."

"Now, if you do not receive one of my scraps of paper, please do not feel slighted or offended in the least, as you are at perfect liberty to take a piece of paper or an old envelope from your pocket and write your question thereon. Or simply concentrate on your question, as I intend to answer several questions this evening that have been MERELY THOUGHT OF, AND NOT WRITTEN.

When I call you by your name or initials, please cooperate by saying, 'here' or 'present', and hold your hand high in the air, so that I may locate you and answer your questions. You may rest assured that nothing will be said or done to cause you even the slightest embarrassment, as my purpose here is to help you with guidance and enlightenment.

May I remind you that any noise or disturbance in the audience makes it very difficult for me to see the mental pictures in the crystal, and therefore your kind cooperation through my demonstration will be appreciated."

(1) "As I gaze into the depths of the crystal, I perceive certain characters or symbols beginning to form. The initials of B. N. Y. - Where are you, my friend, thank you - I get the name of Young - Bertha - you are asking me about someone who is far away from here. I realize you haven't as yet had time to write your question, but the vibration comes very clearly to my mind. You ask about a young man - a brother I would, say - is that correct? Thank you. I see this man in Army uniform - and I am carried many miles to the south. At present, he is in Miami, Florida. You ask me of his welfare - to which I would reply that I am sure he is in perfect condition and that before the passing of a few more days you will receive a most welcome letter from him."

The answering of the questions continues. The entire time consumed by the presentation is 15 minutes - no more, no less. During this interval, the mentalist answers twelve questions. The film trailer, opening lecture, questions and closing speech consume the allotted time.

In the second paragraph of the lecture, the mentalist says, "In just a moment, my assistants will pass among you in the audience," and on that cue, the assistants walk forward in the aisle to the front of the theatre, and pass small squares of unprepared paper to the members of the audience. The performer continues with his lecture, which is brief and to the point, and immediately starts to answer the questions. At this point, the slips of paper have been distributed to about half the audience. And at no time are the questions COLLECTED.

Just a moment - what goes on here? That is the general tone of many a comment by experienced mentalists who have witnessed this presentation.

They, too, have been taken in. It seems incredible. Stooges, apparently are not used, as questions are acknowledged and verified all over the theatre. People are called by names and occupations, addresses and other data revealed that were not written or otherwise conveyed by the spectators to the mentalist.

#### THE LECTURE ANALYZED:

Always put your best foot forward is an old adage. Never forget it in show business. Your opening lecture is your best foot - it gets you on stage and permits you to remain there. The lecture must be short and to the point. It must be informative, yet interesting. It must sow the seed of MISBELIEF from the very beginning.

The film trailer announcement was most effective - it gives a preview of what to expect - it promises much - it told of past achievements - it helped place the artist on the pedestal before he literally climbed there. Most important, it told the audience to merely think of their questions, and they would be answered. It tossed a challenge in their lap. The opening words of the lecture inform you of the nature of the performance to follow - you are immediately relieved to learn that you need not listen to any long-winded discourse, but that the promise of reading your mind is immediate. Promptly, the ushers begin to pass paper to the various spectators - no trained assistants - the performer appears alone!

You are to write questions - ah, trickery - but no, they are not to be collected. And you see to it that not a single question is collected. You hear a brief and plausible explanation why the questions should be written, and this is later proven true!

Passed you by - you didn't get one of the 'special papers', but you are immediately disarmed by the assurance you may use a scrap of your own paper. Or, what the Dickens, you just think of the question. The guy is building up for a pretty let-down, you think. Everyone is asked to acknowledge their name or initials - can't be stooges. You need only write your initials, if you wish. The guy must be good!

The mentalist reassures the audience that none will be embarrassed, otherwise many might not answer and this creates a situation with many difficulties. Every statement of the lecture has been given for a specific reason. It is part of the general over-all plan of complete mystification. RIGHT AWAY, the mentalist begins by calling initials and then divining the full names, even before all the slips of paper have been passed out. That's good mystery in itself. He delves into the past with facts rapidly acknowledged by the audience, tells of future events, yet to be proven.

THE ANSWERS CONTINUE:

(2) "I get the initials of I. A. - the name or Arbogost - Irma, please raise your hand. Thank you for responding - you ask me about a journey - if you will take a trip you have long contemplated? Just think where you planned to go - I get - uh - uh - to New York City to visit a cousin. I will answer your question in the affirmative. Continue your plans - let nothing stand in your way, the trip will afford you much pleasure and profit."

(3) "And now, G. K. - Gertrude, where are you? Mrs. Karl, that's your name, you have long been considering an operation. I realize your health is not what it should be - you appear very nervous. I receive a weak, broken vibration from you. Not being a medical doctor, I cannot advise for or against the operation. But certain conditions revealed to me cause me to believe your doctors are competent, and you have been correctly advised, and it is my suggestion that you follow their advice, and I am sure you will regain your former health."

(4) "M. W., I get the name of Williams - oh, thank you, Marion. You appear to be searching and seeking something that you have evidently lost. Note I say this conservatively. It appears to be a book or books - very special books. Correct? Please correct me at any time should I be in error. I am going to suggest these were not children's books, but books of a very risqué nature and you hid these books away so your wife would not find them. It does not appear that you lost the books, but simply hid them and you have forgotten where you placed them. On your return home, look carefully in your upper right dresser drawer - yes, I know you have searched there unsuccessfully. This time lift up the paper lining and there will be your books, right where you placed them. And as a word of advice, I suggest you burn these books at once - lest they cause you a great deal of trouble."

(5) "G. E. ...a rather peculiar name - spelled Earcia - George. My friend, I note you are worried over a lease of some kind. Something that isn't quite clear...oh, yes, an oil lease. This is located in Michigan and you have failed to receive your payments. You ask my advice, I would say that conditions are such that the lease will be forfeited and returned to you. I'm sorry, but I can't offer you further encouragement."

(6) "I get the name of Mrs. M. E. Jones - thank you, Mildred. You ask me a rather strange but frequent question. You would have me give you a lucky number to play. Sorry, my friend, but it is contrary to my policy to give any gambling information from the stage for obvious reasons, but if you will see me after the demonstration, I think I can give you a very interesting number. Incidentally, the one you are now playing will not come out for another three months. You are wasting your money."

(7) "R. B. ...there you are - you have a question not only in your mind, but in your heart. You would have me tell you what another thinks of you. So there is no misunderstanding between your mind and my mind,

I will ask that you concentrate your mind for just a moment on this person's initials. Fine - I will describe this young man as J. C. I am inclined to say that you think considerably more of this party than he does of you. I would suggest you regard him merely as a good friend - nothing more."

(8) "W. S. K. ...I can't make heads or tails of this one - some gentleman in the audience is trying to reach me - the vibration comes from right down in here. You, sir - you are thinking of a question at this moment? Right - however, first please concentrate on your initials K. W. S. ...No, I'm wrong, the initials are now reversing themselves, W. S. K., and your last name is...King...William S. King...Thank you. You are a marvelous concentrator. Now, get your mind back to your question. You ask me if you will make a change. In that connection I see number - 1445. Does that mean anything to you? It does? Well it should because I would say that was your address on...Elm Street. You are going to sell your house and buy a farm, isn't that true, Mr. King? You were thinking of that this very minute, weren't you? I would say you will sell your property this fall and buy the farm. You will not only make one change, but two. The second change will be in your occupation. At the present time I see you throwing vast quantities of coal in a large burner or furnace.....yes, as a stationery fireman. You will give up that job and retire to the farm."

(9) "H. W. W. You may or not raise your hand, Helena, as you choose, because I do not wish to embarrass anyone. You ask me if your husband is true to you. I don't know why you should clutter up my mind with such questions, when you know darn well he isn't true to you for the simple reason, you have no legal husband. You are vaguely referring to the man you have been living with the past few years. You know he associates with other women, the same as you do with men. I have little tolerance or patience with women like you."

(10) "A. K. L. - please raise your hand. I have an important message for you. I can see a man in uniform - oh, thank you, Mrs. Light, I didn't see your hand at first. I don't quite get your vibration, Mrs. Light. I believe you wrote your question on one of the papers? Fine, and you haven't shown it to a single soul. No one but yourself knows the contents. Thank you. To better establish communication between my mind and your mind, better unfold the paper now in your pocketbook, and carefully read the question silently to yourself. Thank you. I would describe this man in uniform as being your husband. At the present time, he is in foreign service, and naturally you are very much

worried about his safety. I realize his hazardous occupation, however, I wish to assure you that I sincerely believe he will return to you - safe and sound - in the due course of time. I am glad to give you this encouragement."

(11) "W. D. M. - here is a question of a personal and intimate nature. I naturally dislike to answer questions of this sort before a mixed audience and for that reason, I am holding in this theatre on Friday morning at 10 O'clock a special matinée for Ladies and Ladies Only! Positively no men will be admitted at this time, and no children under the age of sixteen, as I propose to answer questions of a very intimate and delicate nature at that time. A special complimentary horoscope be presented to the first 400 women. I do hope to see all the ladies at that time, and rest assured - we girls are going to have a lot of fun!"

(12) "Mrs. F. G. T. - I get the name of Titus - Geraldine. You have a question in your mind at this very minute about a sister - you call her Liz - her full name being Elizabeth. She appears unmarried as she stands before me in vision - that is what worries you. You would have me tell you if she will ever marry. It is my opinion that marriage will come to her within the next two years and she will be quite happy. Thank you...and by the way, isn't that your husband...Frank...beside you? How do you do, Mr. Titus. I believe you too are trying to mentally ask me a question before my program closes - oh, yes, about your health. Frankly, Mr. Titus, I don't think there is anything seriously wrong with you and I am sure your medical doctor can help you overcome your recent illness. I see nothing to warrant worry."

"I only wish it were possible to continue - longer - to answer more questions for more of you. However, there are certain time and physical limitations attached to my work. I also well realize there are many among you who have questions of a personal and intimate nature that you would not want me to answer and discuss before your friends and neighbors."

"And in answer to many queries already received, I am pleased to tell you that immediately after my demonstration I will be in the rear of the theatre, where I will be glad to personally meet you and discuss your problems with you. If any of you wish to see me and have a personal interview, it will first be necessary for you to contact my secretary, Miss Miller, in the rear of the theatre, and obtain from her a copy of my famous radio book, "Dr. Blank's Guide to Success and



Happiness” - and to you as a purchaser of this book, I will be glad to extend the courtesy of a private and personal interview, at which time I will answer for you, and in strict privacy, your two most personal and intimate problems. I bid you good night.”

#### THE BOOK SALE:

All during the performance, the secretary is in the audience aisles, helping locate the spectators as they respond. This is also true of the two ushers. This speeds up the show and encourages other spectators to acknowledge their questions. There is also an ulterior motive.

The secretary appears in the audience with an armload of books, and in the closing lecture, the mentalist makes reference to his secretary and the book. She faces the audience, and holds up one of the books. This identifies the secretary as the person from whom to purchase the books. The audience is told the secretary will be found in the rear of the theatre, immediately after the demonstration.

Note the performer constantly refers to his work as his demonstration and not as a performance or show. This lends dignity and prestige. Also note in spieling the book, the performer has done a very subtle and diplomatic job of it. No price is quoted. Only the opportunity of obtaining one of his famous radio books is offered - plus a chance for a free interview and to have two questions answered in private.

Immediately after referring to the secretary and the book, she walks to the rear of the theatre. Here is a visual evidence of where the vending of the books will take place. As the audience spills out of the theatre, the secretary takes a very prominent place, directly in the pathway of the theatre patrons. Holding up a book, she makes only casual references to the book, “Dr. Blank’s Guide to Success and Happiness. Get your copy here for your immediate private interview with the Doctor.” She patters softly along these lines. The books are sold with reserve and dignity - not tossed at the audience. More like granting them a rare privilege!

Each book is serially numbered, and the purchasers are granted their private interviews in proper sequence. A line is formed by one of the ushers on the mezzanine floor or lobby - a few feet from the mentalist’s private desk. In turn, they approach the desk - are left standing - asked to place their finger tips on the crystal ball. The performer informs them, “You may now ask two questions.” They verbally

ask the questions and are advised accordingly. A small corner is torn from the book, so that it will not later appear in the hands of another spectator friend.

Needless to say, after witnessing such a convincing demonstration, the books sell like hot cakes. One purchaser attracts another - a waiting line attracts more customers...the presence of the mindreader in formal dress walking to the rear of the theatre, etc., up the steps to the mezzanine is like a magnet.

The Master Mind says, "Place the tips of your fingers on the crystal." The fingernails tell many an inside story - the grooming or lack of grooming - condition of the hands, etc., all reveal a story for the mentalist's photographic mind - he removes the hand from the crystal. "You may now ask two questions", and waits for the first question.

No chair is provided. If the patrons were permitted to sit down and relax, considerable more time would be required to handle each one. They are left standing - tense and expectant. Because many spectators will take advantage and endeavor to ask more than two questions, they are pegged to two questions before they start. But more important they have been told, "you may (privilege granted) ask two questions."

They begin talking - as a matter of fact. They do not expect you to read their inner thoughts now. That is accepted fact - they want their questions answered - and offer no hesitancy in asking aloud their questions.

Each customer is handled individually, privately. Time consumed per person averages less than a minute, or 50 to 70 people an hour. The books are usually sold at \$1.00 or more per copy. For those who cannot wait their turn for the private interview, the secretary marks the book and gives the purchaser a mailing coupon, upon which the purchasers can write their questions, and receive the advice and counsel by mail.

#### THE BOOK:

The book is usually one of astrological readings, psychology and dreams. It must be well designed and printed, and in keeping with the mentalist's work. While the value of a small book might be questioned, the sale is - really induced by the prospects of obtaining the private interview. The book is actually secondary in appeal. Individually designed books or horoscopes add further dignity and prestige.

These books always have the permanent address of the performer, also a photograph, and usually several pages of advertising on other books, readings, crystal and occult items. The return from these advertising pages is usually sufficient to not only pay the actual cost of the books, but to give a reasonable profit, while building up a permanent mail order business. The Nelson Enterprises of Columbus, Ohio are publishers of a wide variety of such books.

#### THE QUESTION ANSWERING ANALYZED:

The audience has been informed the written questions, which they possess, or mere thoughts in their mind, will be answered. It is not enough to tell them, but you must demonstrate the truth of your statement.

Every answer must not only be an answer in itself, but must convince the remainder of the audience that you are doing exactly as you stated you would - read their minds and answer their questions!

Note how each question drives home an important point of argument.

Answer No. 1. You call the initials - locate the party, and then interpret the initials into the name. You casually mention the first name. You divine the thought in her mind - identify the person about whom she is thinking and give a plausible answer to a question not yet written. This question is answered, while the ushers are still distributing the slips of paper. The mentalist remarks, "I realize you haven't had time, as yet, to write your question, I get a very strong vibration from your mind, etc." Here he drives home a very strong point - immediately, he is answering a question that the person hasn't even written. Such is his psychology of misbelief.

Answer No. 2. You drive home the casual calling of the full name. First two or three questions in each program should thus be selected, where the full name is available. Later in the program, question identified by initials, only may be used. This answer pertains to travel - trip to an identified city. Detail is given, also encouragement. You state the trip has long been contemplated - in fact, many statements are made that are mere assumptions, but one need not fear contradiction, unless in serious error about an important phase of the question.

When the spectator responds to their name or initials, they are invariably nervous, expectant and tense. They listen eagerly to their

answer, seeking the grains of information given them. The performer must always presume to know the entire situation - he must create that belief.

Answer No. 3. The initials are called - the first name revealed - followed by casual mention of the last name. The performer receives a broken and faint mental impression, which he interprets as coming from one in ill health. Delving further into the spectator's mind, he conceives the exact query and gives sound, useful advice. The Master Mind states rightfully and emphatically that he is not a medical doctor, yet remains within logical jurisdiction in discussing a health problem, which is very popular.

Answer No. 4. This is a faked question, or a plant acknowledging to the initials. If a plant, it is worked up more in detail and with acknowledgments. As used here, it is merely faked. When the initials and last name are called, the performer waits a couple of seconds, scanning the audience, when the secretary states the gentleman is in the rear of the theatre, on the left. The performer looks in that direction, and acknowledges the person.

While no one sees this imaginary person, no one spectator is aware that other spectators nearer the location, have not identified the party. The audience has witnessed three people, acknowledge questions and are taken off their guard. This answer involves comedy relief; a very common occurrence and lends belief that the Master Mind may be able to have the ability to locate lost or missing articles.

Answer No. 5. Here the performer experiences more difficulty with the name, and spells it out. A business type of question, easily visualized as it contains specific details as to the kind of business and its location. Answer gives lack of encouragement for satisfactory solution. Audience thinks - well, he tells them good or bad. Further confidence and misbelief is instilled.

Answer No. 6. In this case, it is a legitimate question. Or it may be used with a fake or imaginary person. Requests of this kind are frequent. It gives a good laugh - implants it in the minds of the spectators the idea that the mentalist might be the source of some very valuable information on gambling. The suggestion of personal contact later begins to subtly bring about the realization that it might be possible for them to talk to the mentalist personally after the show.

Answer No. 7. Here the performer states the thought is not only in the mind, but the heart. A love problem, so dear to all audiences. The name is not given for the reason that it was not available, however the party in mind is identified by initials. This is done to prove the mindreader knows about what and about whom he is talking. He further impresses the audience with the comment, "so there is no misunderstanding between your mind and my mind" - continually sowing the seeds of mental telepathy, or a communion between the minds.

Answer No. 8. Obviously a plant. However, such is not the case. The spectator actually wrote only his first two initials, and last name, plus his question: Will we trade or sell our house for the farm and retire there? The spectator is amazed to hear his address, which is cleverly tied up with his question. He is correctly told of his occupation (city directory) - and he receives a very complete answer to his brief and comparatively uninformative question. He is complimented on his ability to concentrate - surely, this is a demonstration of mental powers. This suggestion is constantly repeated in one form or another.

Answer No. 9. This is a fictitious situation, a faked question. Recall earlier in the program, the mentalist stated, "Nothing will be said or done to cause you even the slightest of embarrassment. Here is the perfect out - so, no one actually raises their hand in response. The performer comes back with a 'sex situation' (which the audience dearly love), getting beneath the armor of the (imaginary) spectator - revealing intimate details of her life and giving her a rightfully deserved blast. Questions of this kind, sensational and daring in nature, will long be remembered after other parts of the program have been forgotten.

Answer No. 10. Establishes the argument for the written question. The mentalist receives a vibration from a spectator's mind, which is broken and incomplete. The spectator is not concentrating sufficiently strong enough to project it to the performer. The audience is informed she wrote a question, which she acknowledges, also verified the fact that no other person knows what she has written. She is requested to take it from her purse (it may or may not be in the purse, but that is immaterial). The remainder of the audience accepted the thought it was in her purse. She reads the question, not aloud but mentally, and as she goes thru the mental exercise, the performer instantly receives the vibration. He calls her by name, identifies her husband in uniform and gives her welcome assurance of his safe return.

Answer No. 11. Properly placed near the end of the program is a subtle announcement for the Special Ladies Only Matinée - conveys the thought of intimate and delicate questions (with scandal) that will be revealed at this special demonstration. It may be a real situation or imaginary, as the case may be.

Answer No. 12. Notice how the performer preys on the fact that the questions are in the minds of the spectators. No reference is made to the written question, except in No. 10. He locates the question in mind of the spectator - and at that very moment, he divines the names from the initials, he identifies the person in question as a sister, and calls her by nickname and proper name. Uproots the source of worry by ascertaining (apparently from the worried spectator's mind) that the sister is unmarried. Encouragement is given - then turning directly to the gentleman on her left side - identified him as the woman's husband and called him by name. Apparently he, too, has a question in mind and is endeavoring to mentally reach the performer. At least, it certainly appears that way - so, the mentalist divines his thoughts, and gives encouragement and sound advice.

Continuing, the mentalist conveys his regrets to the audience that the factors beyond his control (time and physical limitations) will not permit him to answer more questions, though contrary to his desires. This eases the disappointment among many, and the explanation is logical and acceptable. Just enough answers have been given to fill in a fast-moving performance, to create the desire upon the part of many in the audience to watch another performance, or to buy a book and have a personal interview. The purpose has been to entertain and sell.

Each answer has been a separate 'psychic test'. Note the program and selection of questions were varied, and presented a series of different, everyday problems.

Note the performer not only attempts to answer the questions, but projects his answers into the future. This is a form of psychological or cold reading, wherein the spectator receives additional information not actually asked for. Other spectators speculate as to what message might be given them, in addition to an answer to their specific question. The program has balance, variety, spice, sex and comedy. It touches upon diversified problems of everyday life - problems, in some form or other, that are in the minds of every spectator.

When members of the audience hear answers to problems that have parallels in their own life, they may well draw upon some of the words

of good advice and wisdom for their own benefit. It also accomplishes another psychological result. It brings to a focus their own problems by calling attention to the problem associated with others. This creates a desire upon their part for an answer, either from the stage or in private.

Programs so arranged accomplish many purposes. Actually, in a series of these demonstrations, where a hundred questions are answered, each becomes a separate test and with a purpose. The possibility of further selling the mental powers of the performer are enormous - different angles, different ways of approach to the same problem. The performer may continually say, "I know that I am correct, but should I be in error at any time, please correct me." This shows assurance on the part of the mindreader - he is positive in his statement - it is not mere guesswork; related facts are given. Verification to the answer is essential and builds for a fitting climax.

To the reader who wishes to engage in this intriguing form of entertainment, he must remember the answers and their presentation comprise his show.

He will either make or break his reputation by his ability. The answering of questions is an art in itself, and is deserving of far more study than can be given in this book. Only brief comment on the general ability to answer questions is given here.

Sound judgment and discretion must be used at all times. Strong, sensational questions are invariably faked. One cannot afford to make accusations or become involved in domestic, legal or medical problems. Questions too hot to handle need not be considered in this type of program or else they can be evaded by giving double meaning answers.

Most spectators know the answers to their own problems, but do not have the courage of their convictions. The simple, but brief rule in question answering is always to use good, sound, common horse sense or judgment, plus your sense of intuition. Treat the problems fairly and sincerely - give advice that you yourself would act upon in similar circumstances. It is the writer's sincere opinion that one engaged in this type of work does actually develop an intuition or whatever you choose to call it that permits a continual higher percentage of correct answers. This may not be intuition, but merely the fact that the operator has profited by what he has seen and heard in discussing so many cases. One need not be a counselor in personal problems a long

time to realize the pattern of life - to appreciate the natural laws of 'cause and effect', supply and demand.

The mentalist should always strive for correct answers - and always give the spectator the benefit of any possible doubt. To continually encourage - to give hope, desire and ambition to every listener, because such encouragement often brings about the realization of the goal. The mentalist is in a unique position to do a world of good to the many mentally oppressed and worry-burdened people - if he will tackle his work sincerely and with that avowed purpose always uppermost in mind.

#### THE MODUS OPERANDI:

So many performers spend sleepless nights trying to figure out ways and means of getting the secret information from the spectators. Invariably, their solutions are the 'hard way'. Simplicity is overlooked.

The means employed in the Master Presentation is simplicity, but done subtly and with great showmanship. An illusion is created - the misbelief that all the spectators need do is to simply think of their questions, or write them on scraps of paper and retain them. The results of such a presentation are astounding - the mechanics quite simple. This presentation is based upon the principle of twice written questions. Follow it closely, step by step.

A number of Ultra Perfect Clip Boards are employed. As you were previously informed, this is an exceedingly clever, and most innocent appearing clip board. It has only a single sheet of paper upon it, and it may undergo very strict examination. A carbon impression of as many as five questions is registered inside each board. With theatre attractions, usually eight boards are carried - though it is seldom necessary to use over four or five boards at a performance. On Ladies Matinée, the eight boards may be utilized.

The success of the mentalist depends greatly upon his 'secretary' or assistant. This party should be an attractive, young smart lady. Neatly dressed, and to appear as the efficient, secretary type. Guard against a 'theatrical appearance.'

The usual procedure is to station the assistant in the theatre lobby one hour before the actual performance. This is insurance against a sudden rain or other factors that might cut the attendance to a small



figure just before show time. Further, it gives the assistant plenty of time to work unhurriedly.

As the spectators enter, the secretary 'sizes them up', and picks the most likely looking patrons to participate in the program. They are solicited by the assistant to ask questions of the Master Mind.

"Do you care to ask the Doctor a question...on any subject, your health, war, property, travel, anything? It costs you nothing." If the patron shows any inclination the assistant brings the board before them and asks that they write their question and sign their name. They are told to write as openly and freely as they desire, as they retain the papers - no one sees them. Spectators write on the bottom section of the paper, and sign their name. Some will balk at the idea of putting down their full name, and in that case, the assistant settles for the initials only. As the writer returns the board and enters the theatre proper, the assistant says, "If he should call your name or initials, hold up your hand and respond. Thank you." One or two boards are held by the assistant under the arm - not conspicuously, nor is any attempt made to conceal the boards. In the event the patrons are not interested in asking a question (nothing is said about writing at this point) the assistant merely steps aside without revealing her intentions.

In a theatre audience of a thousand to fifteen hundred people, it is necessary to secure only about three or four boards of questions. The boards will take five questions each. Actually, the performer will use only eight or nine of the questions. It is necessary, however, to collect twice that number. Some people neglect to sign their name or initials - others write so poorly that their questions cannot be determined. Many questions will be so similar in nature that they cannot be used because of repetition. A wide variety of situations are necessary for a good showing.

Securing the questions on the boards is only one task of the assistant. They converse freely with the patrons, and pick up a lot of supplemental information. They touch upon a parallel situation in their own life, and in that way, 'pump' further information from the unsuspecting spectator. Some patrons cannot write or spell correctly, and in such cases, the assistant will write the question for them. The written slips are retained by the spectator at all times.

Whatever additional information is obtained is secretly written on a card or pad, after the spectator has entered the theatre. Each board

is identified with a secret mark, and an assistant merely notes the position of the slip on the board, where the question was written. The cues identify and tie-in this information later back stage. Excellent detailed information is secured in this manner - and in answering these questions, the mentalist can say, "While you wrote your question on your paper there, you didn't write your son's name, did you? Just concentrate on it, etc.," adds a lot of punch.

Even insignificant details should be noted on every question. The sex of the person, personal appearance, age, decorations, such as service pins, lodge emblems, etc. All help the mentalist in constructing a better program.

Many times man and wife will enter the theatre. Assistant gets both to write, and ties them together, as in answer No. 12. Quite often the assistant will overhear conversation - names, relationships, and even the full questions.

Once each show, the assistant can secure a question on one of the boards, and note where the spectator sits in the theatre. This information is conveyed to the performer, who locates that person just before entering the stage through the curtain peephole. He can now apparently pick a person at random in the audience - call his name and read his mind.

For the preparation of each show, the assistant should secure at least two or three birth dates among the questions. The patron is now instructed, "Write your question and sign your name and birth date." This information is used for making special tests, such as "I get the initials H. B. K. - the name Knowles - Herbert, raise your hand. Thank you. I don't seem to get the vibration clearly - several thoughts in your mind. Please dismiss the question from your mind for just a moment, and concentrate on one thing - say, your birth date...Herbert, you were born late in the year - in November, I'd say the 12th day, and the year 1900. Is that correct? Thank you, Mr. Knowles, you are a very good concentrator...Now, if you will return your thoughts to your question - oh, yes, about changing your job. Your birth date, incidentally tells me you were born under the sign of Scorpio, and very shortly will come under most favorable planetary aspects. I do see you making the change in work, and it should benefit you materially."

Fifteen or twenty minutes may be required to secure the written questions, depending on the flow of people into the theatre at the time.

The assistant has been operating most inconspicuously in the lobby, for only a few minutes out of the possible length of two hours or more of full show time, and has been in contact with only twenty to thirty people out of hundreds.

Thus, only two or three percent of the total audience knows anything about the questions being written in the lobby. The real purpose is to appeal and sell to the great mass of the people, at the expense of a relative few. However, in planning a program of perfection, this mere handful must likewise be completely fooled.

Needless to say at this point, these are the questions that are actually answered. None of the slips passed out by the ushers are answered, but the audience think they are. That is a dodge - a very subtle and clever piece of misdirection. Ninety-five percent or more of the audience are completely taken in by this bit of business. The remaining few are completely baffled, as they too retain their questions as do the other patrons in the theatre. What difference whether they wrote their questions in the lobby or seated in the theatre? Not only that, for each question answered, they either assume or it does not consciously occur to them, that the mentalist is not answering questions for those who just wrote their questions, or those who merely thought of them.

Further mystification is in store for the patrons who receive answers. In many cases, the performer calls name, addresses and occupations, not written, by them, or told to anyone in the theatre.

#### GAINING SUPPLEMENTAL INFORMATION:

The use of a City Directory is all important. Through this medium it is possible to gain an abundance of non-written information. The carbon copies from the boards reveal the initials, names and questions. In so many cases, it is possible to take a name and the initials, and ascertain the first name, address and if married, the husband's or wife's first name, and occupation or place of employment.

The patron will certainly be startled if they only wrote their initials and name, and were called by their first name or reference to the other half of the family by name. By having fifteen or twenty questions to select from, it is possible to 'spot' two or three situations of this kind in every program, and tying them up directly with the questions.

Addresses only should occasionally be given and never telephone numbers, as it is quite obvious that a phone book might have been employed in some manner or another. The city directory is a mint of valuable information, and is known only to a comparative few. If directory is not available, phone book will supply addresses and some other limited data. Don't overlook or underestimate its possibilities. It is these little touches that make great artists.

#### THE FURTHER PREPARATION:

Once the boards have been filled, the assistant takes them back-stage, where they are opened and the carbon copies of the original questions are removed. The performer has ample time to carefully select the best questions to add the supplemental information gained by the assistant and dig out still more data from the City Directory. Occasionally cooperative theatre managers (who know the secret) will be able to give you some real information on various patrons. When this is available, if you are sure of your source, by all means use it.

Every performance should have one or two really sensational and daring answers. Something with which to remember the mindreader. An example from the author's book, 'Sensational Answers' - "Due to the delicate nature of the next question, I will ask this party not to raise her hand or respond, as I well realize the answer to this question would be most embarrassing. The woman in the audience, and I will identify her only with the initial of her first name - M. You ask me a most peculiar and frank question. The thought reaches my mind from your mind is - 'Is my husband the father of my daughter?' - to which I will reply briefly and to the point, NO."

Sex situations, not smut, can be used most effectively. The audience are eager for them. At least one 'sex situation' should be used on every program either a legitimate question or a faked one.

The use of plants is not essential, but they do much to bolster any show. One or two should be used each show, if possible. You not only use extremely strong questions, but always receive confirmation to your detailed answers.

The mentalist has all the available data before him back stage - he is ready to prepare his show. Using a piece of cardboard about 1-1/2 inches wide by 3 inches deep, he writes the names and questions in abbreviated form on the card, using a pencil with a needle point. A

piece of fine sand paper should be kept on hand to assure a fine pencil point. All the necessary data is marked on the card. He has ample opportunity to familiarize himself with the brief notations and to formulate his approximate answers before going on the stage. A velvet cloth is centered in the left hand, card placed in center and crystal on top. The performer reads the question data through the crystal. A good clear crystal must be used.

Thus, it will be observed the tremendous advantage of doing a presentation of this kind - where the questions are available for consideration before the performer walks on the stage.

Stage hands, managers and all are fooled by this type of work. Nothing is revealed to the stage crew or others off the stage. The performer has complete control of the situation at all times. He is the Master of his Fate!

IMPORTANT - Compare then the clever business of this Master Method with other ways and means when planning a routine. This analysis has been made for a theatre presentation, because of completeness, but is equally adaptable to night club work, hotel, radio and all other private entertainment with equal ease.

#### THE LADIES ONLY MATINÉE:

It has been standard practice for many years for the theatre mindreader to hold a special matinée for 'Ladies Only' near the end of his engagement. This is conducted as an 'extra show'. A few short subjects are run on the screen until the audience gets settled.

The Ladies Matinée is conducted in the same manner as the presentation just outlined, except that it runs about one hour in length. More questions must be secured, however, experience shows the Ladies (God bless them) will pour into the theatre with the questions already written in most cases, and eager to give them to the assistant. These are equally accepted and later taken back stage.

Due to the length of the show and the large number of questions to be answered, the assistant must collect more questions. The demonstration is divided into two parts, with a ten minute intermission. This is for specific reasons, though the audience is informed it is necessary for the performer to take a brief 'breathing spell'. However, before the intermission, the performer makes a lengthy lecture on his book -

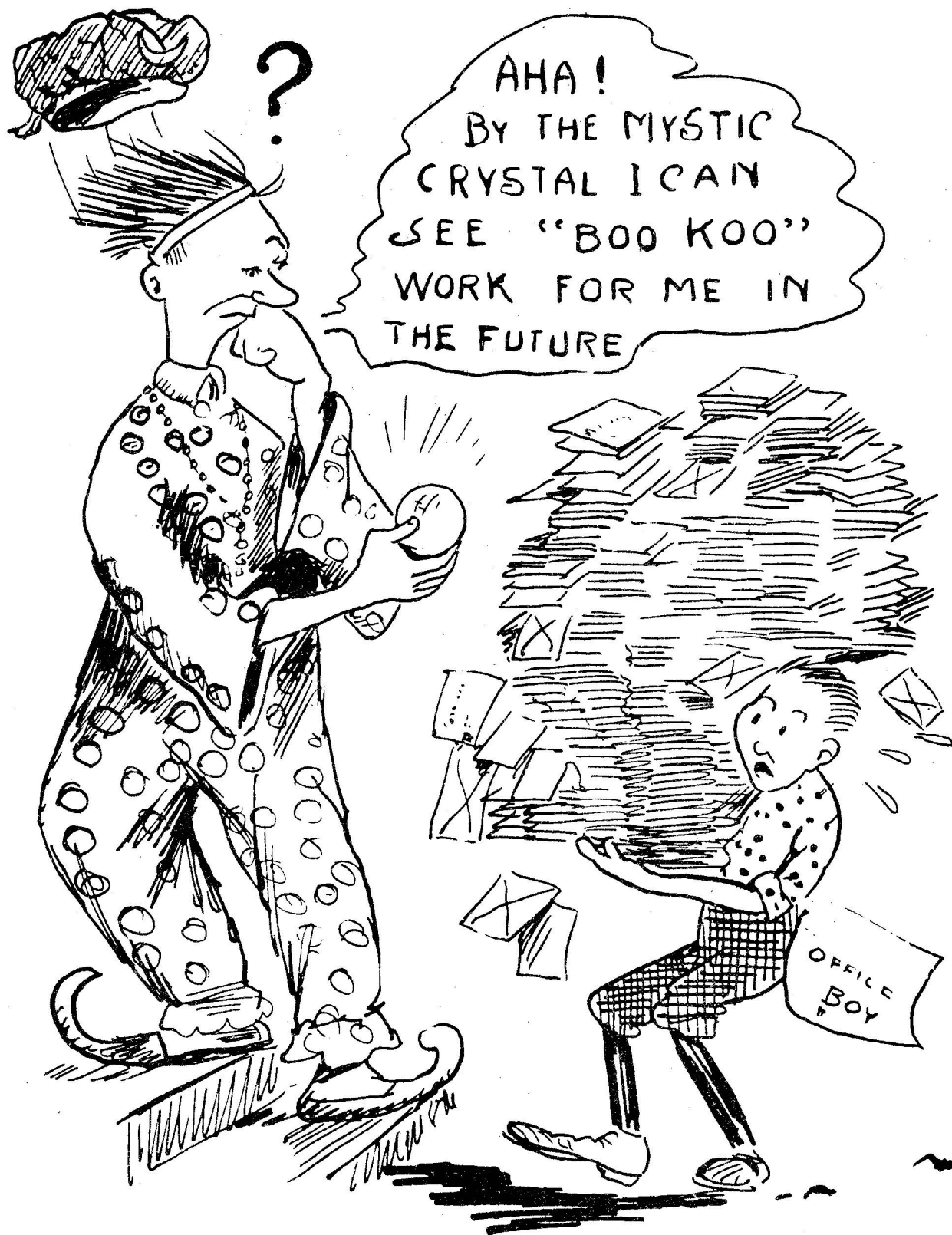
explains how he will personally answer questions after the demonstration, that each book is serially numbered, and the first to purchase the book will be the first to receive the private interview. Each page and chapter of the book is discussed, and the performer then leaves the stage with his assistants in the audience aisles, arms filled with books.

The book sale continues throughout the intermission. This gives the performer an opportunity to prepare a second card (if not already done), load a faro box, or a new tape in the mechanical ball. The second half runs about 20 minutes in length, and is concluded in the same manner as the regular performance, with the private interviews in the lobby. The percentage of books sold to the ladies is very high on these special matinées. This is due to the fact that the women are more susceptible, and the performance runs longer - is more convincing and offers the opportunity of selling books in the audience during the intermission. An unusually large number of sex questions are answered, real or imaginary.

#### THE MID-NIGHT SÉANCE:

This is conducted after the last night show, near the close of the week. A special 'scare' picture is programmed with the mid-night séance. The bulk of this hour long special stage show is carried by the mindreading features, wherein questions are answered. The sealed billet feature should be utilized, giving a spiritualistic touch. Add to these spirit messages on slates, rope ties and the usual run of spirit manifestations, climaxing the show with the blackout.

These shows will produce much revenue. They are EXTRA shows and after the build-up (and advance ticket sale) for a week, one is assured of a capacity house. As a special feature, the performer gives his predictions for the coming years, international, national and local. This type of show attracts many mediums and followers of spiritualism, and the true followers are requested to act as committees in various experiments.



## CHAPTER VII

### RADIO MENTALISM

In past years, a great many mindreading astrologers, soothsayers and prophets infested the air waves. On one station in New York City, five different 'professors' broadcast daily their predictions of the future, and their words of 'wisdom'. The radio offered a very lucrative field. For years the harvest was golden.

Government restrictions have since generally outlawed programs of this nature. The chief objection is toward 'prophecy' or the pretending to tell the future. The authorities do not feel the so-called seers and astrologers were competent to direct the course of events in the lives of the radio listeners. Therefore, radio mindreading of the period from 1928 to 1934 is a matter of past history.

There are no serious objections to programs of 'mental telepathy', E. S. P., and psychic demonstration, providing the operator does not make false claims as to his ability, and steers a clear course away from question answering, wherein it directs the course of the individual's life.

Several years ago, a prominent mentalist achieved national recognition on a coast to coast sponsored radio program. Once a week, his voice was to be heard. While the author's personal opinion of this program is irrelevant, this man created a storm of intense interest all over the country - and strangely the layman's comment was, "he's wonderful." A tremendous following was built up, and personal appearances were made several times weekly in various auditoriums thru out the country, in which the mentalist single-handed, would pack in a few thousand people at top prices.

The man was undoubtedly the most widely publicized mentalist of that time. This was not by chance, or because of his ability as a mentalist. It was the result of years of prior effort, experience, expense and a very carefully worked out publicity campaign that reached its zenith.

His publicity achievements rank with the attainments of the Great Houdini, an indefatigable publicity hound. The campaign of many years paid off with big dividends. It contributed immensely in making possible his radio series (and later a similar Television program), which



brought still more publicity. The efforts and money invested in the publicity campaign were small indeed in relationship to the results achieved. Publicity is the showman's bread and butter!

His fee was reputed to be \$1,000.00 or more a performance, and this is conceded, considering the tremendous business he succeeded in bringing into the auditoriums.

Many of my readers are familiar with this radio program of years gone by, and I dare say most were baffled at the time. The program was clever, not so much in format, but it reeked showmanship. Listeners would hear the famous mentalist reading and answering the thoughts of the people in the audience - prominent judges were utilized each week, who apparently conceived 'Brain Buster' tests to trap the elusive Master Mind.

The presence of these three prominent judges added prestige and an authentic air to the program. They contributed color, glamour, and enlarged the cast. I do not question the sincerity or integrity of these judges, then or now - except in a few cases. The program was a 'produced radio program'. Nothing was left to chance. The following are the writer's personal opinions, many of which have been definitely confirmed.

In such type mental programs, everything is worked out in advance and rehearsed. Nothing can be left to chance to queer the program, embarrass the mentalist or throw off the timing.

The listeners are taken in by the program and baffled because they can only hear what is meant to be heard, and can see nothing. They learn only second hand that the studio audience are not given the benefit of the preparation that proceeded the program, and therein lies much of the secret.

In the radio program, after each thought was read - each being an individual test, so to speak - the performer would 'milk' his audience for applause; also applause request cards were frequently used. This is good showmanship and sounded mighty good to the folks back home, listening. Apparently, he read the thoughts in the minds of various studio spectators, telling them serial numbers on currency, social security numbers, dates on coins, names and addresses of other people and the like. Questions or situations pertaining to the future were carefully avoided. This performer claimed only to be a mindreader, and

not a fortune teller. Because he is susceptible to many errors and mistakes, he graciously (?) would claim to be correct only 90 per cent of the time.

This is an excellent out, covering misses and half successful tests. The author personally witnessed one of his demonstrations, wherein he 'divined' the thought in one lady's mind, telling her she wished him to give the serial number on the currency she held in her hand. Logically, but unfortunately, he guessed badly when he stated it was a dollar bill. (Natural assumption). The immediate response was a contradiction...clever Mr. Mentalist slipped out of his own trap by remarking, "Of course, you should be more careful in carrying such large bills around with you," and proceeded to call the entire serial number of the bill! It was amazing to witness such a great man - a widely publicized mentalist who reads minds - not being able to detect the sex of individuals whose mind he intended to read, until they responded. Further, he would continually ask questions of the spectator - when he is the person supposed to answer them! He would repeatedly and deliberately ask questions, fishing around, hit or miss - until he got the right information, and only then did he 'read the mind'.

Even the most simple mind must have wondered why if he such a great mindreader (he claims only to be a mentalist), why doesn't he read the entire thought, instead of guessing and asking so darn many questions himself? It brings to mind the old saying, as a parallel, "If you are so darn smart, why aren't you rich?" And if this question were asked of Mr. Mentalist, he could rightfully reply that he is undoubtedly making more money than any other mentalist. Alexander the Great drew a salary of \$3,000.00 a week in vaudeville for many years, beside other sources of revenue that would equal that amount! And this radio mentalist is certainly in that kind of money.

He demonstrated his ability to read the serial number 100 percent correctly, but his mental perception wasn't strong enough to ascertain the value of the bill - because this spectator had written on her piece of paper only the serial number!

Because of the peculiar modus operandi employed in this basically one man show, and perhaps none too good eye sight of the operator, errors are frequent, but promptly and cleverly covered up. Let me describe in detail, from memory and notes, the personal appearance demonstration that lasted one hour and forty minutes, and cost me \$2.85 plus tax.

I was amused at seeing the gentleman enter the auditorium from the front, dressed in a none too neat tuxedo, carrying a small flat briefcase. In that case was contained his entire show! The stage was bare, except for a couple of chairs, and a table with a very convenient lamp.

Enter the great mentalist, amid applause and expectation. He led off with a few remarks about his work - told of his greatness, recounted the many prominent men (most of them now deceased) he had baffled, and generally kidded the audience. Humor was plentiful and corny - fitting to his character.

Shortly, he got down to the business of the evening - mindreading. He was careful on his claims - in fact claimed nothing, but insinuated a lot, creating the state of mis-belief that was so necessary for his success.

The audience was eager, expectant, ready and willing to cooperate, most desirous of participating in this new and intriguing form of entertainment. Of course, a challenge had been presented by him. His audience returned the challenge - "Read My Mind." Nearly everyone, I know, hoped that they would participate and undergo the novel and painless experience of having their minds read.

Mr. Famous Mentalist impressed several times on his audience that they were to write down their thoughts, but never once would the written thoughts be collected. He cautioned the members of the audience to never allow their written thoughts to get out of their possession, this caution was repeated even as he collected them, as you will see. The demonstration took on the atmosphere of a three ring circus, because the mentalist had entered the audience and was personally distributing the slips of paper. He would run from one section to another, toss the slips of paper in the air, turn here to acknowledge a person - throw more papers here and there. He deliberately created much confusion for his own motives - all the time suggesting you do not allow your neighbors to see your written thoughts - to retain them, and if necessary, sit on them.

In a like manner, he distributed legal size envelopes - the open window style. This was done amid the confusion he created. Every envelope was distributed, and spectators sealed their questions. If memory does not fail me, the ushers also distributed some of the papers and envelopes. Mr. Mindreader returned to the stage with a very obvious clenched fist, and picked up his 'billboard', leisurely sat down upon

the chair near the table, crossed his legs, and with the light directly over his right shoulder - put on a pair of plus-four glasses and began to 'read minds.'

The item referred to as a 'billboard' was a cardboard or fibreboard gadget about 10 by 12 inches. It had side flaps and a flap on top. These were hinged and would fold flat against the larger surface. The explanation for the flaps was that they killed the glare of light in his eyes - the pretense for this gadget was that in receiving impressions, he made penciled notations and doodles on a pad of paper (which he exhibited). Partially hiding behind the 'billboard' he would call out a thought - "I get the thought about the letters W. C. - will he or she raise their hand? Thank you - you mentally ask me if I can give a certain number - is this your house number or the number of another? A number belonging to a friend, oh, yes, the number comes to me - 187, is that correct? Thank you" - and pulls for applause.

During this time, Mr. Mentalist is gazing intently at the pad behind the 'billboard' and moving his hand - writing, of course, the mental impressions and doodles.

My criticisms of this type of program are many, and while I may appear critical here, it is only for the purpose of pointing out the defects and showing you a better way to accomplish a similar radio presentation. Mr. Mentalist jokes with his audience - declaring all kinds of explanations have been offered as solutions, and drops the red hot question mark in their laps, "If my critics and magicians know how I do this work - and it is most profitable - why hasn't it ever been duplicated?" Here is a good argument for the layman, yet hundreds of other mentalists, magicians and laymen are thoroughly familiar with his modus operandi.

My answer as to why it has never been duplicated is not because the methods are not known, but that other operators do not have the courage, and intestinal fortitude to attempt the duplication.

The presentation is bold, brazenly bold. It is very deliberate. Many people in the audience catch this mentalist in doing his 'hocus pocus' but that means little. He is catering to the mass audience - a few spectators here and there are meaningless - and it's a 'one man' operation.

The program continues - various names, numbers and thoughts are partially or completely disclosed. However, it was most obvious to the

keen observer that of the odd three thousand people filling the auditorium, the Master Mentalist reads thoughts for people in only a few specific and limited locations, especially true in the first part. A gag answer or so was tossed to imaginary persons in the balcony to diversify the points of location.

Each time he would 'receive a thought' he would be wearing his heavy lens glasses, carefully studying behind the 'billboard'. As he would call out the thought, he would remove these glasses, and more often than not, dangle them from the side of his mouth as he addressed the spectator in the audience - bang went the glasses on again for the next mental impression.

Two or three card tricks were performed - by his own admission that baffled Houdini and other magicians - that would not have done a lot of credit to many amateur magicians. A steal of a card from the deck to his pocket when he missed was caught by many, many people in the audience. I suspected a one-way forcing deck. A Thunderbolt deck or plain Svengali deck on other occasions. However, through clever showmanship, he made these simple feats of magic appear as mental miracles. The man is clever, let there be no doubt about that. Soon, the Al Baker slate trick made its appearance, nicely presented with a slightly different touch. He 'kicked over the flap' on the slate with his stomach a few feet from me, and it was most obvious. Maybe I was looking too closely, but a man and wife behind me hadn't gone to sleep, and their conversation told me that they had seen something definitely not for their eyes. Considerable time was spent in producing a glass of liquid from an over-grown egg bag, amidst a lot of calisthenics. There was a concluding test, where a member of the audience told a number thought by another - I recalled doing it as a boy, but he sold it well, amidst great applause, so after all, that is what counts.

At one point in the program, after he had answered the first batch of questions, he entered the audience and deliberately collected possibly a hundred or more questions on the 'billboard', of which one side of flap was folded flat. These he carried on the stage at arm's length, and emptied the gadget of all the questions on the table - a few feet from the scene of his operation. Apparently overhearing a remark from the front row, he tosses the billboard gadget to the spectators for their critical examination and return. Down he sat on the chair, open came the side and top flaps and more thoughts were read.

## THE EXPLANATION

Radio and TV Presentations, and personal appearances are basically the same, as far as the 'reading of thoughts'. The Mentalist passes the slips of paper in the audience and the envelopes - ah, the envelopes - continually telling the audience to carefully retain their questions.

During the passing of the papers, and later distribution of the envelopes, he is continually snooping over the shoulders of the writers, picking up bits of information here and there. His ears are carefully tuned to catch any stray phrases and remarks - information that he can build into thought provoking material later in his program. It is the utilization of secretly gained information that he uses when spectators honestly admit they wrote nothing, wrote it at home, or still have it in their possession. This is a very subtle touch.

At the same time he is impressing the audience not to allow the written thoughts to leave their possession, he deliberately takes a few of these written thoughts on paper, as the spectators sit there holding them. Up goes a few envelopes in the air to spectators here - and there - passing an envelope or two across this aisle.

Did I say the great Mentalist requested the audience to write their thoughts on the papers and never allow them to leave their possession? I, too, am subject to his keen phraseology. What he actually said, tho conveyed 'thoughts or questions', is for the audience to use the slips of paper for writing their answers, not questions. This is repeatedly drummed into the ears of the audience, but immediately upon his return to the stage, he begins to talk about the QUESTIONS which you have written and retained. Ponder a few minutes over this clever deception - the subtle manner in which the members of the audience are asked to write their answers, yet are led to believe all along that he had instructed them to write questions. The complete right-about face is deliberate - masterful - and goes by entirely unnoticed.

At his first station, he deliberately takes a few questions from spectators in his right hand, and jams these in one of the large envelopes which is held on top of the pile of envelopes. He quickly turns as tho someone behind him on the other side of the aisle is calling him - picks off a question or two and jams them in the envelope. Now, turning back to the first group, and in turning, he merely turns over the pile of envelopes, so the envelope containing the stolen questions is now on the bottom of the stack. He picks up the top envelope, and grabs a

few more questions from the original group, jamming them in the envelope. Here a reference is made to the 'open window' type of envelope - that spectators can still see their questions are actually inside, after they have sealed the envelopes. This envelope is hurriedly given to one of the spectators with the instructions they put their questions in it, and pass it down the row for others to do likewise.

The spectators are startled in having their questions taken away from them, but they see them go into the envelope - right before their eyes, and discounting the few seconds interval when he turned away from them, they naturally think them to be in the envelope, and actually see it being passed on down the row, and of course, the mentalist promptly forgets it.

One steal has been made - all the time, the performer is passing out a few envelopes here and there as he hurries to another location. He turns the stack over again, bringing to the top the envelope with the questions - grabs a few more questions, saying, 'just put your questions in the envelope and seal' turns around to other spectators - gets a few more, and then coming back to the first group reverses the envelopes, and taking an empty one off the top says, 'That's right, just stuff them in the envelope and pass it on down the row for the others.' This is repeated three or four times only. It is simply the old envelope switch!

Spectators are startled when they lose possession of their questions, but think their questions were not collected, but remain in the envelope at the end of the row.

This 'collecting envelope' is switched back and forth three or four times, which accounts for the fact that the spectators who receive answers are naturally confined to these three or four central groups. He must time the distribution of his envelopes and work his way back near the approach to the stage, as the envelope supply runs low. Making a quick turn, here or there, his right hand goes into the last remaining envelope, the one with all the stolen questions, palms out the stolen questions, and he then tosses this envelope in the air and hurries to the stage.

As previously mentioned, his right hand most obviously was carrying the questions, and its clenched position was a dead give-away. Up to this point, he has stolen in a very clever manner, a good handful of 'written thoughts'. He gets out the gadget 'billboard', with the flap

sides and top so the spectators cannot possibly see him unfold, read and refold the slips. The pencil writing on the pad is the excuse for the movement of his hands as he manipulates the papers.

The reading of the thoughts continues until he has exhausted his present supply of billets. He cannot continue longer without more slips - so he nonchalantly places the slips under one flap on the side, which presses down against them, and concealing them and preventing them from falling on the floor.

Then he does a daring thing - comes right down in the audience and collects a lot more questions on the still loaded gadget. As the questions pile up, he spreads them out with his right hand, and at the same time deliberately palms off a handful, and plops them in his right coat pocket, just as bold as all that.

This distributing or spreading of the questions continues until several more are stolen at various points in the auditorium. This permits questions to be answered in many points, which was not possible in the first place. Stealing enough questions to meet his requirements, he carried the gadget at arm's length with questions piled high, onto the stage, and proceeds to slide the questions from the gadget onto the top of the table, and pays no further heed to them. In a casual way, everyone in the audience gets another look at the 'billboard' because in the act of dumping the questions just collected, he has released and also dumped the billets used in the first half of the program.

He stands there nonchalantly, holding the gadget, joking with the audience about his cleverness, with hand in right pocket where he gathers the slips just stolen, and in clenched fist they too go behind the board and are answered. The show is concluded when he again places the answered slips under one of the flaps, which is held down by his thumb, and he apparently starts to enter the audience with the 'gimic device'. which is still loaded. He very casually places it on the top step of the runway, and secures a member of the audience for the thought projection test, which is his finale. After this, he picks up the device, takes a bow and the show is over!

Many people are of the mind that he gains considerable information from the advance reservation list - from the local managers who spot and convey this to him before the beginning of the performance. Surely, this is a very fertile field of sensational inquiry. Others have advised me that they have personally witnessed people, presumably in



his employ, solicit questions of people, as they entered the audience, asking if they wished to participate in any of the experiments. Others talk of the use of impression boards, which is an excellent idea. However it is the writer's opinion that on personal appearances on the lecture stage he does not even bother to gain information by these means but is content (at \$1,000.00 a night) to run his own one man show.

Carrying the analysis further, this same distribution of paper and envelopes takes place in the radio studio audience before the program. The radio listening audience knows nothing of written thoughts - paper or envelopes. Naturally, this is not mentioned and that is why the program seems so baffling. And undoubtedly, it is equally baffling to the studio audience, but I would say that radio presentations are extremely easy when compared with stage offerings.

With radio, everything can be planned ahead. The proper people for participation can be arranged. Special tests can be arranged with trick slates, impression boards and a thousand one means by the adaption of only a little thought and application.

My readers should not conclude the routine as explained and presented by this famous mentalist is a new or recent development. It was used perhaps 20 years prior by this same mentalist on the old B. F. Keith vaudeville circuit. It was better adapted to the slower tempo of audiences years ago than today. The lecture platform audience to which this man now caters is a more intelligent and refined audience - more tolerant towards a slower and less sensational program than today's theatre audiences.

Perhaps the only redeeming feature of this presentation is that it is a 100% one man show and requires no outside assistance or assistant's salary.

#### THE AUTHOR'S SUGGESTED IMPROVEMENT:

Why anyone would try to duplicate the program just discussed is beyond my comprehension. A better presentation can be arranged, I know, and in making this statement, you are referred to the MASTER SYSTEM as applied to the theatre. Why, oh, why can't this same system function in a radio or TV studio most effectively. The improvements are countless - more detail could be added - sensational facts incorporated at with every thought. With the aid of checking in advance on the studio

audience, which are naturally invitation affairs, not even the use of the Clip Boards would be absolutely necessary. But it requires a paid assistant.

Many years ago, Harry Houdini presented an interlude in his full evening show, exposing spook artists, etc. Among several things, he did thought reading - calling various names of people in the audience, telling the dates on a coin in their pocket - their addresses, facts about recent occurrences, death, marriages, trips, etc. This was quite effective, and the one part of the demonstration he did not expose.

How did Houdini do it? The answer was just given to you. Information was secured from the wearing apparel left in the cloak room - from the house manager, who, in cases, knew hundreds of his patrons by sight. City directories were checked, auto license plates, etc., until a complete presentation was achieved. As there was ample time before this part of the program was presented, it was as simple as falling off a log.

How did Houdini tell the dates on coins in the patron's pockets? This, too, was easy. In cahoots with the manager and ticket seller, certain coins with dates were given in change to known personages who called for their tickets and entered the theatre. Alert assistants would also pick up many odds and ends of information from overhearing conversations of the patrons.

In these last few paragraphs you have been given a truly wonderful system for a radio or TV telepathy program. Analyze it, compare it with the current top-notch programs.

For variety, other telepathic tests should be included. Elsewhere appear a number that are excellent for radio and TV, as well as the drawing room, stage or club. Most any good psychic test can be adapted to radio.

One of the finest promotions in radio mentalism would be to either do a sustaining studio program, or a sponsored show once a week. This program would be broadcast to the radio listeners or TV viewers in the area. It would be a commentary on the studio program, and the only questions that would be answered would be for members of the studio audience. In this way, direct communication with listeners would be avoided, thus removing the objectionable features as far as government regulations are concerned.

If the theatre mentalist can arrange a tie-up with the local radio or TV stations, and broadcast several of his stage shows, this form of demonstration publicity pays tremendous dividends at the box office, and for subsequent revenue. This is the ideal situation.

The Master System of Mindreading is admirably suited for this type of promotion. Of course, the Radio or TV audience knows nothing, likewise the great majority of the theatre spectators - about the previously written questions. The results are sensational.

## CHAPTER VIII

### TV MENTALISM

Television offers a much wider range of operation than radio and enables the mentalist to project his abilities to a greater extent. TV is a more forceful media giving the mentalist greater stature.

As always, the question and answer type of presentation is the most effective. This is apparently permissible on television, however, TV production and time costs are very high. A short time ago, the writer conducted his 'Voice of Destiny' program over a local TV station, daily, for eight weeks. Viewers were invited to send in questions, and as many as time would permit were answered daily. Horoscopes were pitched, along with the privilege of the purchaser to receive advice and counsel on two problems by return mail. It was the old radio horoscope show pitch, with new dressing. The program was presented on a percentage basis, 40% to the station for their time, and the operator retaining 60% of all horoscope sales. Needless to say, the effort was financially successful.

At this writing, another prominent mentalist is (and has been for several years) conducting a sponsored TV show. The bulk of the revenue (in this case, \$800.00 a week for one studio show and other promotions, which is nice work if you can get it) comes from the program sponsor, while the rest is a result of personal appearances and private consultations. The program runs one half hour, and the time is consumed by the mentalist answering questions for the studio (only) audience. A few various psychic tests are included for variety.

Prior to the show going on the air, printed cards are passed to the spectators. Questions are written on one side, folded and the writer's initials on the outside. These are collected by the assistants, and placed in a large glass bowl on the stage. After a short warm-up session, in which the studio audience is instructed when and how to applaud, the program gets underway with the usual introductions and sponsor's message.

Mentalist reaches into bowl, withdraws a question, reads the initials on the outside of the folded billet and then proceeds to give an answer. This is continued thru out the program with a couple of special tests included. One clever bit is for the mentalist to reach into the bowl, withdraw one billet at random, read the initials and ask that

person to come before the camera. A second, third and fourth spectator is selected in like manner. Each spectator affirms that they have not confided their questions to anyone and that no collusion exists.

In turn, the mentalist proceeds to divine the thoughts of each spectator, and give detailed answers to their questions. At the conclusion, they are thanked and returned to their seats in the audience. This test, while really not different from the balance of the program, really sparks the program, and is most effective.

On occasion, members of the studio audience are selected to perform certain tests, in or outside the studio. The mentalist divines these tests. All spectators are legitimate and no stooges are employed.

The mechanics of the program are very elementary. Prior to the program on the air, the cards are distributed and collected by the assistants, and dropped into the glass bowl. Actually, during this collection period, a few questions are 'stolen' from various parts of the studio. The balance of billets actually go into the bowl.

The mentalist then selects his best questions, and memorizes about eight or ten of them. He merely reaches into the bowl and withdraws any billet - pretends to read the initials, but actually calls the initials on the first memorized billet. Instant response is assured, and then the Master Mind proceeds to give his answer. The billet, still folded, is torn into bits and pocketed.

When the time arrives to select the committee of four, a spectator is permitted to mix the billets in the bowl (usually a child is used). The child then reaches in and withdraws one billet, which the performer pretends to read, calling off the memorized initials - this is continued until all four spectators are in front of the camera. Casually, the mentalist pockets the folded billets and proceeds to 'divine' their thoughts and answers their questions.

In special tests, audience members are selected prior to the program, and the nature of the tests are outlined to them, such as two are to go to a drug store and purchase any item they wish, etc. They are asked to mentally select the items they will purchase and to not change their mind. They are asked to write down their thoughts - to avoid any misunderstanding - on a Clip Board or similar device. They are to retain their written thoughts. All this takes place back stage and is unknown to the studio audience as well as the viewing audience.

The tests are then executed according to schedule, and the mentalist appears as a true Master Mind to his viewers. While the mechanics of the program are amazingly simple, the strength of the presentation is in the masterful delivery of the answers - in his showmanship of apparently grasping the thoughts directly from the minds of the spectators.

Needless to say, this type of program can be presented in a theatre, auditorium, banquet or wherever a large number of people are gathered. It is not restricted to TV audiences.

Personally, I would prefer the 'Master System of Mindreading' for such a program as it involves no memory, allows the spectators to retain their written questions - which is a strong point - and is fool-proof. Any such type of mentalism is suitable for TV, and constitutes excellent entertainment as well as a thought-provoking program.

Many mentalists play 'guest spots' on network TV shows, presenting various ESP and psychic tests, the most popular is the prediction. When doing a guest spot (which is rehearsed), time is very limited and usually permits the mentalist to do one or two feats, which should be his best. These guest spots pay very good money, and with nationwide coverage, can make the mentalist over night. An excellent means of quickly building your reputation - and a following.

Do not be afraid of TV (the camera won't bite, but sees every move) just be sure of yourself and your program, as this is a field in which you can quickly gain many friends and influence people. I have seen several successful performances which involved only the 'center-tear' principle. But for my money the proper use of the Impression boards in the capable hands of a well-trained assistant can't be surpassed.

One mentalist on a national TV show presenting the '21st Century Mindreading' routine (U. P. Clip boards and writing pad) was absolutely sensational and made a national reputation, followed by a series of guest TV and personal appearances. Almost over night he achieved national recognition, as a Mentalist and exponent of ESP.

## CHAPTER IX

### HOTEL AND NIGHT CLUB MINDREADING

The smart cocktail lounges, nite clubs and club rooms in the hotels offer a very fertile and almost virgin field of operation for the clever mentalist. This is likewise true of the better clubs.

The average mentalist is content to work these spots, reading from table to table, by astrology, palmistry and crystal, receiving in remuneration, tips from the patrons, and probably a room in the hotel. They are content to work this way for two reasons - they are perhaps making more money in this vocation than at any time before, and being easy work, are quite satisfied with themselves. Secondly, they do not realize the tremendous opportunities and revenue they are overlooking, or they don't know how to get their hands on it.

Basically, mindreading and the methods employed in mental magic, whether in the theatre, radio, TV or club are basically the same. Some minor changes may be necessary to adapt a theatre act to a night club, or vice versa. However, it can be easily accomplished. The argument set forth here is that the table reader or psychic can triple their income if they will participate in the floor show - ballyhoo their cleverness and create a three-fold demand for their private services. Not only will the tips from the patrons multiply, but a salary, at least, can be secured from an employer.

From auto mechanic to one of the nation's leading hotel mentalists reads like a Horatio Alger story. Yet, here is a true story. The young man in question - and in fairness to him, his identity will not be revealed, pondered a long time about this mindreading business. He frankly admitted to me he knew nothing about the 'usual secret methods' but recognized mentalism as a most lucrative field, and decided to become a 'mindreader'. Since his decision, by luck or otherwise, he skyrocketed to the top of the totem pole, playing the finest entertainment rooms in the best hotels all over the country.

He baffled his audiences, and remains for extended engagements at most of his hotel dates. He played many a repeat date, and at this writing is still going strong at the top.

Many professional clients have written me, asking for this young man's system, carefully describing it. The occasion arose, and I traveled

three hundred miles to witness this new Miracle Man. There in the leading hotel of this large mid-western city, he enjoyed a most successful five weeks engagement and was the talk of the city.

The following is an accurate description of his presentation. On entering the dining room, I almost mistook the mentalist for one of the waiters. Presently, the band took an intermission, and the mentalist personally went from table to table, dropped a few squares of paper at each table. No explanation was given - everybody knew what to do. A large metal bowl was placed in the center of the dance floor. Making his second round through the room, he would pick up the folded questions, and walk onto the dance floor and toss the written questions into the bowl. This was repeated a dozen or more times during the next twenty minutes. He then moved the bowl to the side of the floor, and the band resumed dance music. After several selections, there was a fanfare of music and the band leader introduced the mystic.

His lecture was short - to the point. He moved the pedestal with the bowl of questions to the center of the dance floor, threw in another handful of questions. Reaching into the bowl, he would withdraw a single folded question, finger it - call a name and answer the question. After answering the question, he did not open and verify it (as in the one-ahead system) but poked it in his side tuxedo pocket. Reaching for another, he continued in this manner for about 12 minutes. He made a big play upon the names - the casual reference to the first and last names. This was one of the highlights of his program, together with the fact he used considerable suggestive material.

Apparently, this is bad taste, but his audience (mostly women) loved every word of it. His program was definitely risqué.

After exhausting the time allotted him, he graciously bowed and retired from the floor, personally dragging the pedestal and bowl of questions to the edge of the dance floor. He immediately started in giving private readings at the tables - with a backlog of requests that he could not handle in a dozen hours.

#### EXPLANATION:

All in this world this young man was doing was riding high on his reputation, and employing a most simple method. Playing the swankiest hotels is assurance enough for the patrons of the Mystic's ability. That his presentation is clever cannot be denied. Again, consider the



extreme simplicity, in collecting questions and repeatedly tossing them into the metal bowl, he merely steals out a question, here and there, as he wanders about the dining room, from table to table. There is an intermission, during which time he retired - unfolds the questions and notes their contents. He refolds them, first writing very gently the name and question on the outside of the paper, in pencil. About 15 questions are prepared in this manner, and lightly held together in a package with a hair. These are deliberately and boldly tossed into the bowl as he begins his lecture. He need only reach into the bowl, break the hair and select one of the prepared questions.

He toys with this question, as he drops his head in concentration, quickly reads the data on the outside of the still folded paper. He calls a name or initials and proceeds to answer the question, all the time toying with the folded slip until he deposits in his coat pocket.

The program is merely a repetition of this action, though at times he apparently mixes the questions in the bowl, and takes them at random. All of the prepared questions are answered and pocketed, so no evidence is left in the bowl. The bowl with questions is deliberately left within snooping possibilities to any member of the audience.

This is a good workable routine, though it could be presented with greater finesse. It offers possibilities for the beginner, as it has been the actual vehicle to carry this one performer into the big money bracket.

#### ONE-AHEAD METHOD:

The one-ahead method, wherein, the questions and are collected and placed on a table offers possibilities. Performer holds a billet to his head, calls a fictitious name, and of course, no response. Bawling out this individual for not answering, the performer opens the billet and reads the question, nodding his head and muttering under his breath - 'hmmmmmmmm, just as I thought.'

He discards this billet and picks another, and now actually calls out a name (the one on the first billet) and answers the question. After the question is answered, he opens same to verify it, which actually gives him the next question. This is the old one-ahead system, known as the Washington Irving Billet Test among spiritualists. This is good if cleverly presented, however there are a number of new versions of this test, which are exceedingly clever and suitable for night club presentations.

One very clever lady and her male assistant ran 29 weeks in a very swanky hotel in an Ohio city, using a blindfolded version of the one-ahead principle. However, she cleverly varied the methods, using occasionally the clip boards, and the Billet Reader that x-rays the sealed billets. The physical properties of the room were such to permit its use, and they worked almost on top of the spectators.

#### THE MASTER SYSTEM AGAIN:

The author's recommendation is for night club mindreading, other than a code, is to employ the Master System as described in the Stage Presentation section of this book.

In a darkened night club, it is extremely easy and simple for a male or female assistant to solicit questions at various tables - only a few - enough to supply the show. Or, by getting in good with the head waiter, by crossing his palm with the 'green'. The head waiter can steer the assistant to likely tables, and himself build up the act at many tables also, by personally getting the questions on the boards.

Remember, getting this information previous to show time gives you ample opportunity to program your show and dig up plenty of sure fire additional data. It is even possible to have cards placed on the tables. "If you wish to participate in Doctor \_\_\_\_\_'s mindreading experiments, please ask the waiter for pencil and paper." In such cases, one of the waiters can get the questions on the boards - but in most instances just furnish a scrap of paper, pencil and instructions to write their question, retain it, and concentrate upon it at the proper time.

The use of the Master System, employing the twice written principle with the U. P. Clip Boards is your best bet in the night club - unless possibly a good code, or the presentation of Nelsonism. Code work is entertaining, but not as mystifying or profitable.

#### MENTAL TELEPATHY:

A young couple working one of Florida's East Coast swank restaurants presenting a fast ten minute code act, calling various guests by name and answering their questions. Considerable comedy is injected. Their 'act' is their ballyhoo, and at the conclusion, the diners are informed they may secure a Solar Zodiac Chart and reading at their tables, if they wish. Just ask the waiter.

Both the man and wife circulate among the tables with the Nelson Solar Zodiac Charts, giving a brief verbal reading while checking the chart, which is presented to the guest. The fee is \$1.00, which the performers retain as their salary. This team worked seven nights a week, for months, with a net take home pay of better than \$100.00 a night! This is good!

#### THE MENTAL-MIC:

This unique device is again mentioned, as it offers unlimited possibilities for the Hotel and Club Mentalist. Mental miracles, one after another, can be presented in rapid succession, along with the calling of the guests names and answering their questions. Here is the ultimate in modern, pseudo mindreading!

#### ONE MAN BLINDFOLD ROUTINE:

For fear that some of my readers may not appreciate the real merits of this particular routine, let me explain this is the method and presentation of one of the most successful mentalists in the country. This routine, however, he uses mostly for club and hotel engagements.

A committee of spectators are chosen to blindfold the performer. This is accomplished by placing a powder puff over each eye, affixing them in place with long strips of adhesive tape - more adhesive tape and a cloth blindfold. Completed with the supervision of the committee, there is never any doubt that the mentalist is robbed of his total vision. The blindfold is most convincing - and to even those in the know, you just wonder if he'll get away with it.

Slips of paper are passed out by the hostess and spectators write their names and questions on same. These are collected - no reference is made about folding them. They are placed on the table within arm's reach of the performer. Hostess leads blinded performer to table, who gropes about, picking up one of the pieces of paper. He toys with this in his fingers, as though reading with the finger tips. Directly he gets the psychic vibration - calls the name and answers the question. This continues for about fifteen minutes. At the conclusion, committee painfully removes the blindfold and tapes.

Mr. Mentalist is employing the old X-ray eye act principle. There are many ways of doing this, and most of the methods are known to my readers. Regardless of the modus operandi, slight vision down the side

of the nose is achieved. In toying with the papers, they are brought within the range of his vision, and he quickly reads them. However, not a single move is suspicious and the reading is most cleverly done.

The spectators never suspect for a moment, that he is actually reading the questions, because the blindfold precludes this possibility. In the spectator's minds, the blindfold is conclusive proof that normal sight has been rendered absolutely impossible.

#### THE PSYCHIC PROGRAM:

There is a considerable field for the mentalist working convention dates, banquet and social parties, presenting a thirty minute all mental show. This type of program can be composed of a number of really good tests, together with a generous amount of 'question and answer' work. The mental divination and answering of questions is always the strongest part of any mental presentation. To give variety and further audience participation, add several sensational feats, in which members of the audience actively participate.

There is a great deal of interest in ESP, due to the vast amount of newspaper and publication coverage given this subject. Cash in on this ready market by adding some ESP tests, especially wherein the audience can participate.

Here are a number of suggestions to frame a psychic program. Practically all are 'commercial items', that can be purchased at nominal fees. All are tried and proven, good psychic tests. Your results will depend on your own ability to present them.

The Telo-Matic deck is sensational and especially if the three-card version is utilized, as three different spectators participate. Phenomenal ESP Perception is a sensational test involving five spectators, who prove their ability at ESP. Mental-Epic with Add-A-Number also involves audience participation (eight spectators) and is quite sensational. Maxi-Mental is a triple prediction (audience participation) that will long be remembered. Large and varied routines are possible with the Nail Writer, while the Ghost Writer is especially good as it is highly visible for large audiences. Also recommended is the Five Symbol ESP test with the Mental Gimic. Here is real mentalism and many varied routines. Other suggestions, the Dr. Q Slates, King Size ESP Brain Busters, Ultra Mindreading. All of these items obtainable from the Nelson Enterprises.

## CHAPTER X

### FURTHER USE OF THE CLIP BOARDS

The Ultra Perfect Clip Board is an indispensable device with the modern mentalist. Its uses are multiple and versatile. Only a few of its more sensational uses will be mentioned, as it may be adapted to most any circumstances.

NELSONISM: This is a title given the application of the clip boards in conjunction with the mindreading codes or the Mental-Mic. The code is presented in the usual way, but the use of the boards make possible sensational effects in the presentation.

Just prior to the presentation of the act, an assistant approaches a few spectators as they enter the theatre or club room, as in the Master System, or spectators around the night club tables. Only four or five good questions are necessary, but should be garnered in different locations.

During the code presentation, it is necessary for the various spectators to whisper their questions, etc., to the audience assistant, who in turn secretly codes to the stage performer. The climax is reached when the stage performer interrupts any actions of her partner in the audience, exclaiming, "Just a minute, I get a very strong vibration from a gentleman in the rear, I get the name very distinctly - John C. Wilson - Mr. Wilson, please raise your hand. I have a very important message for you."

NOTE - At this point, the audience assistant is a considerable distance from 'Mr. Wilson', who responds, is correctly told his full name, birth date, and a detailed answer to his mental question.

To those in the audience who assume the modus operandi of the act is the careful phrasing of the assistant's speech to the stage medium, they are immediately taken back by this spontaneous outburst of 'psychic power' on behalf of the medium. The effect is that the medium merely grasped the mental vibration directly from the mind of one of the audience. This same routine is applied four or five times, with different spectators, all in a distant part of the room or theatre, and entirely away from the audience assistant. It carries profound weight - obliterating the thought of a code. The efficient handling of the questions, brim full of detailed information is a truly sock

situation. Here is the added touch that lifts the performance from the ordinary into the realm of true mystery.

#### MUSICAL THOUGHTS:

Picture yourself in your favorite night club or hotel lounge. Delightful melodies reach your ear from the distant band stand. There is a fanfare of music - the orchestra leader is asking your cooperation in a novel experiment - Musical Thoughts or 'Think-A-Tune'.

If you will but think of various musical selections - mentally hum the tunes - by telepathy the leader will grasp these mental vibrations and command the band to play your thoughts. Sounds interesting - let's watch.

Distributed to all tables are souvenir cards, containing the complete library of musical selections of the band. Take your choice - select a tune - mentally hum it - and presto - up comes the leader's baton - and you hear the musical thoughts!

It's intriguing, streamlined entertainment. You might guess the leader has a secret means of coding the selected melody to the band, which is true.

BUT - all of a sudden, the leader turns at random to a table, and exclaims, "Pardon me, sir, you are thinking at this very moment of a selection - isn't that true? And you haven't told a soul - other than possibly your immediate friends at the table and you haven't told me the selection? Thank you." Up goes the baton - and the band plays the mentally selected tune. This is repeated several times during the presentation. It's all so mystifying - so natural - various guests being picked at random - and without the leader's knowledge of the selection.

Yes, it's the Mentalist's old stand-by - the Impression Clip Boards. How simple it is for the member of the band, head waiter, etc., to approach three or four tables (only) asking if they care to participate in the novelty number, Musical Thoughts. They are requested to merely write any selection and retain the paper. The solicitation of this information is done tactfully and without any ballyhoo. In a crowded cocktail lounge or night club, it is extremely easy to obtain four or five situations, and with a little showmanship, superb entertainment value is added.

Having secured the advance information from the board, and tying in the identity and location of the writers, the leader apparently picks various spectators at random. This is a worthy addition to the musical thought program number.

#### TELEPATHIC SUPER-MENTALITY:

Super-Mentality is the title given to an unusually clever mental demonstration that is genuinely accomplished. It is well named because it demonstrates a mental faculty far beyond the reach of the average person.

Briefly, spectators call out from 30 to 100 words, which are written for future reference on a blackboard. Each word is numbered from 1 to 100, though the spectators may call the words in any sequence.

The performer actually memorizes these words as they are called, and their numerical position on the blackboard. He proceeds to call them forward and backward in their proper sequence, or at random, as requested. A truly sensational performance is possible by combining the principles of Super-Mentality with the Impression Boards. Here's how:

A committee can be chosen among the audience. For the sake of brevity, only thirty words will be selected. The committee silently chooses the thirty words, and writes them on a paper beside the thirty numerals. At this time, the names are not called aloud.

Now the performer requests each word, beginning with the first, be spoken clearly and distinctly. Only after the briefest pause, the succeeding words are called, the performer memorizing each as called. This continues until the 20th word has been submitted.

Just as the committee begins to call the 21st word, the performer cries, "Stop - don't call it aloud. Just think of it! The 21st word was...cow. The 22nd word was - shoe. The 23rd word was light bulb, etc.," and continues until the remainder of the list is called - all apparently by telepathy. Committee, of course, verifies the correctness of the test. Sufficient to say, the original Super-Mentality presentation needs no additions to make it one of the most effective mental routines available to the performer. However, the telepathic feature can easily be added, thus giving you Telepathic Super-Mentality.

For the first 20 words, the performer may or may not employ the principles of genuine memorization (Super-Mentality). As our good friend,

the Clip Board is employed to gain the last ten words, the performer may gain access to the first 20 in like manner. Perhaps the most logical means of communicating the information to the performer would be the wireless telephone system, elsewhere described in this book. Or direct telephone system, or the Mental Mic used from off-stage. The written list is torn from the board, left with the committee while assistant nonchalantly retired with the clip board. The data is removed. If a wireless system is employed, the information is phoned to the performer.

An alternate means of doing this fine routine, the information can be copied on a small card, placed under crystal, and crystal brought to performer, as an aid to concentration. Or, the performer may write these words on a large blackboard - or slate.

In such case, the data may be lightly copied on the slate or blackboard frames - or written on the eraser, or side of the chalk. A false start can be made - performer erases the writing with hand, which is quite messy, and calls for the eraser. Any of these dodges, simplicity personified, are good, and may be adopted with equal ease.

Another and very find method is this: Don't overlook it. The words can be written on a scratch pad - all on the second sheet, or subsequent sheets. Performer takes a pencil - makes some doodles on paper, while getting vibrations, apparently writes - scribbles, etc., the word. Actually, he writes nothing, but a lot of odd designs, etc., over the previously written word, etc., then proclaims the word, which is verified and he may discard the paper to the floor. This is continued until all of the words have been called - Super-Mentality - by telepathy.'

Scores of mathematical tests, additions, multiplications, etc., can be arranged as conceived. Or a series of performance tests - such as committee design performer to turn switch for lights, remove Mrs. Jones' spectacles, etc. This information can be brought on stage or platform a little later by assistant - the data can be written on the back of apparatus, books, or other objects that will be handled by the performer.

#### AUTOMATIC WRITING:

This is a popular phase of mediumship, well within the realm of mystical fantasy and offers another means of demonstrating telepathic ability - without a crystal ball, and a new presentation.



On the center of the stage is a large school type blackboard. All spectators are asked to concentrate first on their name, and once a spectator's name is written, on the board, the performer will endeavor to divine the mental query. Here is ample opportunity for rare showmanship.

Poised with chalk in hand, the performer begins to write - jerkily and without re-assurance...Two or three initial attempts are made without success. Erasing the abortive attempt, the performer singles out one person in the audience, asking that he alone concentrate on his name. The performer begins to write - very laboriously - the first name - which is acknowledged and confirmed by the spectator...the last name is more difficult - performer writes the first letter - turns to spectator and asks him to mentally spell the name - letter for letter... and just as though actually receiving the mental letters, the performer writes the last name. Then, with zest, gets the spectator's thought - writing - the words 'travel' or 'where' - New York City, yes, turns from the board - "You would have me tell you if you will travel to New York City next month - YES?" Erases a portion of the blackboard - and writes - Yes - and turns and says, "Yes, my friend, you and your wife will make the trip to New York as planned, early next month. Is that the exact thought you had in your mind this moment?"

Needless to say, such a dramatic presentation will prove awe-inspiring to any audience. A dozen or more mental vibrations are received in like manner from various spectators - thru the mediumship of automatic writing. Here is visual proof that the performer receives the thoughts - and the manner in which he is guided. It is a distinctly new type of presentation that should catch the fancy of any audience, if properly done. It has distinct TV possibilities.

No, the spectators are not plants. They merely write their questions on the U. P. Impression Boards, and retain the written queries as in the Master System of Mindreading. It may be done as a sealed billet demonstration, thus accounting for the questions that were known to be written. How did the performer know the name and question in the first spectator's mind? He, too, wrote on the board, and his whereabouts in the audience was determined before the demonstration. Selecting anyone at random (apparently) to help the performer get en rapport - to clear the atmosphere of the many mental vibrations - is logical and most acceptable. The data secured from the impression boards may be placed on the eraser, or lightly written on the frame of the blackboard...or it may be copied on small cards and carried in the performer's vest

pocket. As he turns to write on the blackboard and his back is to the audience, he can easily with the left hand remove one of the cards, read the name and question and proceed with the test. The element of showmanship - the apparent strain under which the performer labors - the writing and erasing of the messages on the board - make it extremely easy to secure this data.

The blackboards should be of suitable size, depending on the largeness of the auditorium, so all may see.

The board should be at sufficient height as to permit the audience to see the writing above the performer's shoulders or head. A small shelf at the bottom of the board to hold the erasers and chalk. Questions can even be copied on the chalk, by flattening one side of the chalk. One abbreviated question per stick of chalk.

If an assistant is used, best type of board is the swivel type. Performer can write on one side to get message, turn the board over for a clean surface while assistant merely steps behind it long enough to clean the board for the succeeding test. Assistant can slip a small card with name and or question on it in the eraser shelf, removing the card just used, if this method is desired. The blackboard shields this operation very nicely.

#### INTO THE INFINITE:

Recently a client asked me how he could improve his program, and give it a more sensational touch. His program consists of being personally introduced to one hundred guests on their entry into the hall or auditorium. Each guest signs his name on an unprepared piece of paper, for later record.

My client actually memorizes each of the 100 names, and associates them with their owner. Later in the program, he identifies each guest by correct name, or forfeits a five dollar bill for each one he misses!

This is truly an amazing feat in mnemonics, and receives a great respect and admiration, but lacks mystery. I prescribed the Ultra Perfect Impression Clip Board, to be used as follows:

As the audience gathers, and during the introductions, the performer - takes a few minutes, and engaging one of the spectators in conversation, asks him if he would like to participate in a new experiment in

ESP, the performer would like to try. Handed the clip board, spectator is requested to write any question (or write his social security number, wife's birthday, etc.) on the paper, tear it off and retain it. Five or six questions or tests are garnered in this manner.

My friend with the super-mind memorizes these questions or tests, and during the procedure of calling each by name - he dramatically stops - and wrinkles his brow in further thought and proclaims - "Not only were you thinking of your name and wondering if I would fail, but you have a thought in your mind at this very moment about a business deal - isn't that correct, sir?" Proceeds with questions and gives suitable answer. This same procedure occurs four or five times during the recalling of the names. It is simply out of this world, as the appearance is that the performer, busily engaged in calling the names, casually receives mental vibrations from random spectators in the audience.

The memorization of the names is accomplished by the 'Super-Mentality' principle, and is genuine memory. However, this part too can be easily faked by use of the boards. Spectators sign their names on paper slips attached to the boards, which gives the performer a duplicate of all the names. These can be sent to him by assistant, or various ways, such as wireless, telephone, signs in wings, etc., though he cannot identify each name with its owner. A dodge to overcome this is to merely ask each spectator to rise (and acknowledge) his name!

#### DOLLAR BILL TEST:

Five different members of the audience are asked to each produce a dollar bill. As the assistant approaches the spectators, they are to note the serial number on their bill. And make a written notation of the bill on paper - viz. the lower slip of the clip board - and retain the written notation.

They are further requested to confer with the spectator on their right or left, and the two to concentrate on the number. This is done with each of the five subjects.

Assistant retires to the stage, while performer explains the mysteries of thought transference. This allows the assistant sufficient time to retire back stage, obtain the numbers from the board. They may be prepared on the card under the crystal, written on the back of some apparatus, or brought out on an ordinary scratch pad, as previously explained. Performer calls the various serial numbers in a dramatic

manner - thus, another neat test thru the application of the Impression Clip Boards.

#### MENTAL PICTURES:

Here is an excellent routine with one clip board. After the audience is seated, either the mentalist or his assistant approaches three or four people sitting together, and asks if they would like to participate in a mental experiment. Each person is asked to think of a simple geometric figure, or a simple picture, such as a tree, boat, box, house, etc. They are handed the Clip Board with instructions to make a simple drawing of their mental picture on the paper, tear it off and retain it. Thus, the performer has secured their 'mental pictures', unbeknown to them, or others in the audience.

Later in the program, performer apparently picks three or four people from the audience, asking if they will help him, by concentrating on a simple geometric figure, or simple picture. First spectator is handed a slate, and asked to draw his design on the slate. The mentalist, with his back to the spectator, draws a picture on his slate, and when both are revealed, they are identical. This is continued with the other two or three persons. The performer explains that he is not an artist and will not endeavor to duplicate the picture in detail, but only in thought.

#### SEALED BILLETS:

Questions are collected on Impression boards, just as in the Master System. However, as each person writes their question and signature, they are required to tear it from the remaining paper, and are handed an envelope with the instructions to seal their written question in the envelope and retain it.

Performer makes reference to the fact a few people were given paper and pencils to write questions on entering the theatre for a series of special tests. The audience is informed these questions never once left the spectator's possession, and are now held by them in carefully sealed envelopes.

The object will be for the performer to divine the contents of these sealed envelopes, and advise the writers accordingly. The seemingly impossibility of such a feat is stressed, yet the performer does succeed in his effort!

Besides giving variation to the regular routine and being a great psychic demonstration, it is an excellent, cover-up for any non-participating spectators who witnessed others writing in the lobby. This routine is excellent when used in the Master System as a series of 'special tests' or, as a complete routine.

#### SMALL GATHERINGS:

The use of sealed billets in small groups is a very plausible excuse for the actual writing of the questions. Here is an excellent and workable routine for small social groups in the home, club or banquet. Several spectators are approached, and asked if they wish to participate in the 'telepathy experiments.' Answering in the affirmative, they are permitted to write a question (on the impression board) remove it, and seal in an envelope which they retain.

Thus, the questions and data is collected, unbeknown to the spectators. It is prepared for later use by whatever method the performer desires. In the introductory remarks, the performer informs his audience, "Many of you have been given paper and pencil to write a question and an envelope in which to seal your questions. These questions you now retain. To others in the group who would like to participate in the experiments, my secretary will supply you with paper and envelopes, or simply concentrate as intently as you can upon your question, and I shall endeavor to also answer a number of these unwritten questions." Getting a little added information on the guests, and especially one or two who have not written questions, you have at your finger tips a superb, small gathering mental show.

#### 21st CENTURY MINDREADING:

Recently, one of my clients engaged me to work out a special TV program of psychic entertainment. He desired to work in straight character, as a modern scientist, and specifically did not wish to employ a gazing crystal. His object was to outdo the mentalist I have just described.

I prescribed a routine, such as I have set down here for you. However, the crystal ball was out. To hide behind a 'billboard' and read the question behind it was definitely verboten!

Here is the finished presentation, which is not only suitable for TV, radio, but stage, club, in fact wherever you might choose to do a mental program. Don't overlook its true merit - remember a wise man once said, 'There is majesty in simplicity.'

As the audience are unaware of ANY written questions, the mentalist apparently employs only his mental faculties to divine the thoughts projected by his audience. As the presentation begins, he picks up an ordinary scratch pad or tablet and pencil - concentrates and begins to write something - rubs it out - starts again. He calls initials - which is similar to, but not the correct initials. The performer realizes he is not entirely 'on the beam' - tears the sheet from the pad, writes again and makes more doodles on the pad - then comes out straightforwardly, and with reassurance that he is correct - calls a name - gets a confirmation and then proceeds into the detailed question and answer.

The top page is torn from the pad, crumpled and cast aside. Again, another name is called and the performance continues in this manner. The handling is all very casual.

Yes, you guessed it. The names and questions have been previously written on succeeding pages down thru the scratch pad. The first page is blank, except for the correct name (as on next page) being very faintly written in pencil. The performer deliberately makes a mis-start. This allows the audience to see in a most casual manner that the pad is blank. No other reference is made, and the handling of the pad must be in a natural manner - it demands considerable showmanship for this bold presentation. The author has used this system quite secretly for a number of years with wonderful success, and believes it to be his own origination.

It would be poor stage deportment or etiquette to crumple the sheets and throw them on the floor! This, of course, is not permissible. The pages should be discarded by placing them in the pocket or a receptacle. To add punch and to mislead further the audience away from the real solution, two questions can be written on one sheet. You then have one question ahead - with a blank sheet on top of the pad. In a most natural manner, the hand is lowered, allowing the audience a view of the pad. Start the doodles - and so engrossed in your mental concentration, THIS paper is crumpled and allowed to be dropped on the floor (missing pocket) - where some wise person will later find it, and discover only the mental doodles inscribed on same.

This is an exceptionally clean and clever method of doing telepathy and mindreading for practically every occasion.

Your audience must be led to believe that your scribbling on the paper is the outlet for your psychic and nervous energies - your own peculiar form of mediumship or clairvoyancy. The scribbling on the pad may be termed a phase of automatic writing, of which many people are familiar. However, the success of the presentation is dependent on the correct and nonchalant handling of the pad and pencil, and the manner in which you dispose of the discarded sheets! This is a sensational application!

#### WITH USE OF SLATES:

After the data has been obtained from the U. P. Clip boards, the name and questions can be lightly written on the frame of a school slate, and if performer is a little distance from the spectators, the lightly written data cannot be detected. The mentalist casually exhibits the slate on both sides, takes a piece of chalk and proceeds to write his impressions on the slate - initials - erases, then writes the name - erases and then the gist of the query - and gives answer. Erases slate clean and proceeds with other 'mental impressions'. Ending the demonstration with apparently an empty slate, which is promptly put away in his attaché case, away from prying eyes.

One professional clairvoyant has his wife secure the necessary data on the impression boards in another room, then ushers in the spectator. The wife copies the name and question on ordinary slate, and places a single silicate flap over same. This and another matching slate are taken to the medium, who casually shows them blank, and he makes an unsuccessful attempt to secure a message for the sitter. The flap is transferred to the other slate, which gives the medium the needed information. He switches the flap back to the original slate and shows the slates still blank, admits failure to get a written message on the slate, discards the slates; and possessed with the sitter's name and questions, proceeds to give a knock-out 'psychic' reading.

A better and cleaner method would be for the wife/assistant to obtain the secret information from the impression board and call the reader on a secret extension telephone right after the reading had started - the 'professor' excuses himself and apparently takes a legitimate phone call for an appointment right under his client's nose. During the phony call, he gets all the information for the reading. Simple, but powerful.

For further extensive routines and applications of the U. P. Impression boards, see book Sensational Effects, and for a one man presentation, the chapter 'The Man with the Attaché Case' in Part I of Sensational Mentalism, both written by your present author.

#### MENTAL PADS:

Sometimes circumstances are such that the Clip board cannot logically be used. In such cases, the mentalist should employ the Mental Pad, which in appearance, is nothing more than a scratch pad of blank paper. However, the paper is chemically treated (and invisible) and will register an impression on succeeding sheets. The pads may be given for examination before and after use. This new accessory is a definite part of the up-to-date mentalist, who wishes to provide for all eventualities.



'Read dat part again, Swami, where I marry de warden's daughter.'



## CHAPTER XI

### HELLSTROMISM EXPERIMENTS

The Hellstromism experiments fall into a different category, insomuch as the spectator or subject does not confide their thoughts to anyone, and do not write this information. The performer, however, is able to divine the thoughts in the subject's mind, and to obey the mental commands.

It is a novel demonstration where the performer actually divines the thought in the spectator's mind. It is conclusive proof in argument that if the subject does not reveal by speech or secret writing the contents of their mind, and the mentalist divines this information that he is doing a feat of real mindreading.

There are limitations to this phase of mindreading. It is not possible for the mentalist to call names, divine questions and such thoughts - it is confined to obeying mental commands and the finding of hidden objects.

It is excellent entertainment for theatres, clubs, banquets and private gatherings, especially for publicity. As it is authentic, it is excellent media for radio and TV psychic demonstrations. It stands up under critical examination and debate. Its possibilities are tremendous and every mentalist should be an expert exponent of this unique experiment.

The writer is of the sincere belief that these experiments offer a true basis for real mindreading. It has been my experience, many, many times to psychically realize the thoughts in a subject's mind without contact or other conscious means. I do firmly believe that prolonged experiments do actually develop the intuition or at least give the spectator a keener sense of mental perception.

The tests are easier with physical contact, and so often the explanation given this work is said to be 'muscle reading.'

This is far from the truth, because the true Hellstromism experiments are carried out successfully WITHOUT any physical contact; there is no opportunity of 'reading muscles'. This is a higher phase of the work, but well within the grasp of many, many performers.

Axel Hellstrom was a professional mindreader, who earned his livelihood publicly demonstrating this interesting phase of mindreading. He was in big demand, fulfilling engagements all over the country. To give his program variety, he also performed memory feats (Super-Mentality), the Magic Square and other mathematical feats.

Hellstromism is exceptionally fine close up entertainment, and a great adjunct to influencing bookers and newspaper writers. It's promotional possibilities are far-reaching.



## CHAPTER XII

### MID-NIGHT GHOST SHOWS

The principal objection to ghost shows to date, has been that there are too few ghosts! Audience expectancy is built to a high level, the appeal being made by challenging the braveness of the audience to attend.

The let-down is keen when nothing 'scary' happens. Most ghost shows are nothing but revamped magic shows, with a few spook effects tossed in for good (?) measure, and maybe a blackout with a few ghosts for a finale.

These shows have been consistent and big money makers, if not repeated too closely. There is something peculiar about their appeal - the psychology of the late hour and the happenings in the dark. Many of the younger set appreciate the excuse for a late date and the prospects of intimacy in the darkness. Many drunks find their way into these late shows, and oftentimes, especially if the show is not good, and without plenty of scare situations, the crowd becomes a bit unruly and hard to handle.

There are two ways of presenting a spook show - the good and the bad. It is the author's contention that spook shows should consist essentially of spooks and spook entertainment. There is sufficient good material to frame an entire spook show, without resorting to magic tricks.

On the other hand, many of these shows are presented as horror shows, involving a spook angle. The audience demands mostly a fast moving show - something that will scare the daylights out of them.

Here is an outline for a very successful spook show, which was sold as legitimate 'spook stuff', and a few admitted fake gags. The audience was challenged to detect the real from the fraudulent. By maintaining dignity and insisting on respect, audience disturbances were never encountered.

Consider this routine - opening with a serious lecture on spiritualism, followed by trance reading, sealed billets and message bearing, all seriously presented. Messages from the other world, secured on slates, with local spiritualist participating. Next, spirit pictures or paintings.

A spirit séance in light, presenting, but not exposing, many gags. The second part of the program is done in semi-darkness, such as the movement of inanimate objects, the rising and floating bowl of water - the floating light bulb and lastly, the levitation of a heavy table, surrounded by a committee from the audience. One or two members sit on the heavy table, and are taken for a ride by the spirits. The third portion of the show takes place in total darkness - and such manifestations as ectoplasm, large and small ghosts, skeletons, etc., floating through the air and into the audience are witnessed, accompanied by weird sound effects.

This presentation has all the essential ingredients of a real ghost show, with plenty of ghosts, and the spectators leave the theatre with a sense of satisfaction of being frightened, awed, and baffled by an apparent demonstration of true psychic power.

The following is a brief description of the mid-night spirit séance - note this is not billed as a spook show - but a dignified demonstration of psychic power. It is the author's concert or blow off performance at the conclusion of one of my week stands in the theatre.

My regular crystal gazing program opens the show, and runs its allotted 15 minutes. This is done strictly as trance reading. I then proceed to answer and read sealed billets, which are retained by members in the audience. Next follows the attempt to secure spirit writing on ordinary school slates, and needless to say, the attempt is always successful.

I then tell the story of the Enchanted Talking Tea-Kettle - which requires about five minutes and holds the audience breathless and spell-bound. The kettle is then introduced and various spectators are invited to the stage to actually hear the kettle speak. It answers questions merely thought of, or questions that are written and dropped still folded into the kettle. With every spectator, they verify the thought and the answer and in some cases inform the audience of the entire test. This is one of the sensational features of the show.

The stage lights begin to dim - and I am left on center stage in a small spot. I advise the audience that in just a moment I will leave their presence, and they shall hear narrated, through the silver screen sound track, one of the strangest true ghost experiences that ever befell a human being. As I walk off the stage, a 17-minute sound track in the picture machines begin to narrate a very weird, gruesome story. As the story progresses the lights become dimmer until they fade

into semi-darkness. This weird story continues to unfold, with all the sound effects - the audience hears the court trial - the sentence of the condemned man - hear the victim ascend the 13 steps to his death - the actual hanging and the decapitation of the condemned man. They hear his vow of vengeance against his enemy - follow the proceedings that leads his enemy irresistibly to his grave upon a dark and cloudy night two years later.

Not only do they hear the story, but actually see a part of it dramatized before their very eyes. They see the man on whom vengeance has been sworn walk into the grave yard and seek out the grave and tombstone of the executed man. They see the heavy tombstone move on its base as the clock in the distant steeple strikes twelve - see the weird, hideous decapitated figure of this monster rise from the grave, with long knife gleaming in the moonlight, see and hear the actual revolver shots on the stage, again total darkness, while the story resumes. Lights up and the performer gives a scientific explanation of the gruesome occurrence and bids them 'happy dreams', but before they leave, a gambol with the ghosts - and out go the lights again for about two minutes, when the ghosts, skeletons, etc., fly through the air, accompanied with special sound effects.

This particular program has met with great success, and is totally different from other type spook or horror shows. It was designed for the serious minded audience, and not the teenagers. Having the benefit of a week's appearance on the stage, and selling this show, it afforded a few hundred extra dollars of revenue.

However, the trend in entertainment appetites have changed, and the appeal today must be made to the teen-ager, who composes 90% of the mid-night show audience. Mystifying magic, plenty of comedy, flashy girls and horror or mutilation illusions, together with a real scary blackout are the order of the day.

Working one night stands, the attraction must rely heavily on display advertising and 'scare gimics'. These shows are easy to book, and are played in most theatres on a 50/50 basis, after advertising and film expenses are deducted.

So, if you plan a ghost or spook show, plan a good one. Work out situations that will frighten and scare your audience, while supplying them with serious food for thought, and don't forget the spooks.

## CHAPTER XIII

### BOOKING AND EXPLOITATION

Mental attractions lend themselves easily to booking, publicity and exploitation. In the first place, mindreading attractions have long been recognized as 'box office attractions', meaning they have a definite appeal to theatre patrons. They offer more than entertainment. They are magnets at the box office or wherever entertainment is offered. They are easily adapted to publicity and exploitation, which means a greater ticket sale. Most theatre managers recognize them as 'sure-fire' attractions, if properly exploited. Therefore, booking is not difficult. Mindreading acts are always headline attractions.

The chief resistance in selling anything is the price involved. Mindreading attractions can be sold at very reasonable figures to the bookers, theatres and entertainment committees because of their multiple sources of revenue.

It is true that several fine mindreading acts play theatres without a cent of remuneration, other than being granted the book selling concession and private readings. This is a deplorable situation, because the same acts could be sold for handsome salaries and retain their privileges. Suffice to say, the revenue produced from the book sale makes the operation of these acts quite profitable, without a salary.

It is a matter of record that many fine mental attractions are being sold for from one hundred to two hundred and fifty dollars a week, plus the cuts on the Ladies Matinée and mid-night shows. They, of course, retain the book privilege, as most mindreading acts would not consider an engagement without this privilege, unless the salary was exceptionally high.

The average mindreading attraction today consists of only two or three people - usually man and wife, and that is all that is necessary. Essential in selling a mindreading act is the personal appearance of the mindreader, that is the commodity sold. The assistant or assistants are merely part of the bargain. Therefore, with a small operating expense a large salary is not necessary, and thus, the first line of sales resistance is overcome.

But don't forget, your mindreading show with a little exploitation will do the business of a 20-person show in most theatres, and

therefore you are entitled to a good break on your guarantee. What price should I ask for my show - is the question I receive many times.

The price is an arbitrary thing - any act is worth all it can get. And don't be afraid to ask for big money. It is easier to get a higher fee than a lower one. Good merchandise is never sold cheap!

The factors governing price will depend chiefly on your sales presentation, and who is doing the selling. A good press book - with many letters of recommendation from theatres are the principal items. Also what is offered in the way of advertising accessories and exploitation aids. This is very important. The best show in the country is worthless if the ways and means of selling it to the public are not available. And theatre managers like to buy a complete package, and with as little work as possible upon their part.

The well-equipped mental attraction should offer advance film trailers. This is a most excellent and low cost form of advertising. Special film trailers are available at comparatively low initial cost, and can be used for several seasons. They are a 'must' on the list of advertising aids.

A half or one sheet especially designed window card is another important requirement. Cost of this form of advertising is lower than most performers anticipate. Photographs must be available in several styles and sizes including blow-up reproductions in colors. Again, the cost is small and they may be used for several seasons. Add to this, marquee valances; these dress up the front of the theatre, add color and prestige to the attraction. A small initial investment that pays big returns for many months.

For the newspapers, the operator should have a large and wide variety of halftone cuts and line drawing layouts. This simplifies work for the theatre managers, and assures good newspaper ads. Mats are made from the original etchings at a few cents each, and are left with the theatre. A portfolio of press or publicity stories should be left with the theatre when the booking is made.

A special announcement trailer is on the Ladies Matinée and another on the spook show will pay for themselves in a single performance. Both should be with sound effects and be Class A merchandise. Also, outdoor advertising, either paper posters or window cards should be available on the mid-night performance.

Your agent is then able to offer a good stage show, and all the accessories to sell it to the public. One is as important as the other. Usually the advertising accessories are supplied by the attraction; the theatre buys and also pays for the newspaper space, also the distribution and posting of the outdoor advertising.

The mentalist must either represent and sell himself, or secure the services of an agent. Many mindreaders handle their own bookings and keep working consistently, and this is not difficult, if they get in with a chain theatre or hotel group, where consecutive bookings are obtained. The salary may be less - but so is the expense.

The show can be sold through office agents, who represent different theatre chains or groups. Or, the performer can engage his own personal advance agent to sell the show. The latter is undoubtedly the best method, if a suitable agent can be found.

Once the attraction is established, many bookings can be picked up by an intensive mail campaign. A neat brochure should be arranged telling about the attraction, where it has played, and with comments from theatres and newspapers. However, the best way to sell the show is by personal representation.

Any mindreading attraction, with anything at all to offer, should be worth two or three hundred dollars a week. Perhaps the best approach is to offer the show, at least, until well established, at a nominal figure - say \$300.00 per week, plus half the Ladies Matinée extra show and half of the mid-night show. Of course, the book privilege is retained. Many managers want to get their fingers on the book privilege money, but this can be evaded in most cases. Club and other dates should command higher fees.

The book privilege should be in the contract, and no special mention made to call attention to it. If questioned, explain that all mindreading acts offer books and private interviews - that it is an added service and courtesy to patrons of the theatre, who demand it.

The agent can explain that is why the show is offered at such a low figure - that the operating costs are higher than the salary asked, and naturally, they expect the book sale 100 percent. The arguments are many and varied.

Suppose the show is sold for \$300.00 a week. The performer is entitled titled to half of the special Ladies Matinée, as this is run as an



extra show. The mentalist does all the work, and draws all the business. The theatre's only expense is the electric bill and a very small payroll. It is essential to sell the Ladies Matinée not only from the standpoint of the remuneration to be received from the show, but here is where the books are really sold in large quantities.

The same appeal is made on the mid-night show, and all managers know these shows do business. Usually, an old 'scare' or 'horror' picture supplements the mentalist's show, and the cost of these pictures will run from \$10.00 to \$25.00 for the night. If necessary, and to keep peace in the family, agree to split the cost of the picture with the theatre. In making this theoretical booking, you have established four sources of revenue - your \$300.00 salary (which should cover your expenses), your cut from the Ladies show, which can run from a few dollars to several hundred, depending on the situation. The mid-night show is always good for big money. Book sales of any kind of a theatre date for a week should run from \$300.00 upward - and actually into several hundred dollars. You have a potential gross revenue for your week's efforts from around \$500.00 upward to well over one thousand dollars...and you are only asking a salary of \$300.00.

For years, the Great Alexander drew a weekly salary of \$3,000.00 plus his tremendous book sales and the ladies' matinée. The matinée went at a dollar admission! Dunninger is reported to be getting \$1,000.00 a night and better. It all depends on who you are - local situations and the times. The salaries are variable. However, the quotation of \$300.00 weekly salary is stated as an absolute minimum.

If you do a good show, and have the advertising accessories, don't be afraid to ask at least double that amount, or more. Remember, shows of this type do the business at the box office, and if you are able to establish yourself as a box office attraction, you can make your own price and get plenty of bookings.

The better type of movie theatre offer the most fertile field of operation. Sell the show as an added extra attraction, with good pictures supplementing your presentation. Also the trailer announcement fits in well in picture theatres, with a musical opening, and gets you on the stage and without a bad stage wait.

Always secure a letter of a recommendation from every theatre you play. This is your best selling argument in selling other theatres. To the mentalist who prefers the lecture platform, contact a lecture

bureau which handles this type of entertainment. Be sure your offering is high class and with an appeal to intelligent people. The surface of this vast field has hardly been scratched.

#### EXPLOITATION:

The more good publicity you can secure, the more business you will do at the box-office, and with your book sales. One of the best publicity tie-ups is with the local newspaper. Arrange to run a 'question and answer' column. Subscribers send in their questions to the mentalist, care of the newspaper, and each day the answers to 15 to 20 questions appear in the paper. Newspapers are quick to realize the value of such a column and will cooperate. In other papers, you can be 'interviewed' and give them a story on local and national predictions. Anything to gain good publicity in the papers. Make appearances at local luncheon clubs - charity affairs - it all counts up, and helps make an impressive scrapbook. Don't be afraid to entertain the newspaper people with some spectacular psychic tests. Hellstromism is ideal for this type of interview, also any number of psychic tests are available. Don't take a snobbish attitude - just endeavor to mystify them with sound mystery, charm and a smile.

A hard-working advance agent may make booster page tie-ups with local papers. This is a page, double-spread, or even a section, where merchants buy ads featuring the mentalist. A direct tie-up is made between the merchant and the mentalist, such as, "Mr. Mentalist eats at the Busy Bee Restaurant. It's the best place in town to eat. ASK HIM - he is the man who knows."

Personal appearances can be made in different stores, but this should not be done gratis. At least achieve good newspaper publicity, or a fee. The Blindfold Street Drive is one of the greatest of publicity stunts for the mentalist. This exploitation stunt is sold to automobile dealers for a good fee - creating excellent newspaper advertising space and publicity, besides making the populace show conscious - an idea similar to the circus parade.

To be 'buried alive' for an hour or so in front of the theatre - to escape from a straight-jacket hanging from the roof of the theatre are good publicity stunts that have paid off time and time again for the operator. One of the greatest of all publicity-getters involves the use of the Nelson Prediction Chest. It may be used in conjunction with an engagement the mentalist is currently playing, or just for general

publicity, which many times will be nationwide, greatly enhancing the reputation of the mentalist.

The chest is a very innocent appearing, antique chest (which may be examined.) The chest is given sealed into the custody of prominent city officials, sealed in cellophane. The chest contains the mentalist's predictions of the newspaper headlines of a later date. At the proper time, the chest is brought to the theatre or TV station by the committee, who swear they have in no way tampered with it. The sealed cellophane wrapping is critically examined, and opened by the committee. Key is given the committee and they open the chest and remove the mentalist's predictions, which coincide exactly with the headlines, or outcome of the events. At no time does the performer, or anyone in his confidence even so much as touch the chest!

If used in conjunction with events of national interest, such as races, contests, sporting events, national and even international publicity may be attained. Such terrific publicity may permit the performer, almost over night, to become a national celebrity and in demand. Alexander the Great employed the 'proclamation' card idea to excellent advantage. This was a small card, about 8" x 12", printed in bold type. The word "PROCLAMATION" stood out like a sore thumb. It attracted attention and as you read the message, you found that Alexander the Great was appearing in his final week at such and such theatre.

Exploitation stunts on ghost shows are likewise good. Put a ghost suit on a local lad, and let him parade around the city streets a few hours before show time. Either a card or printed message on back of ghost should read, "I dare you to meet me at Dr. \_\_\_\_\_'s Spook Party TONITE."

Faint checks - cards given to theatre patrons with space for them to write their name and address, in event they should become so badly frightened in attending the show that they would faint. Or place an ambulance in front of the theatre for 'persons with weak hearts.'

#### SPOOK SHOWS:

In booking mid-night shows, you must have plenty of outdoor advertising matter. This is usually a one-night affair, and the show must be sold from the billing. You do not get the benefit of word-of-mouth advertising unless you are running the mid-night show to close your week's engagement. You do not encounter difficulties in fitting your

show into picture schedules, salary, etc. The show is booked on a 50/50 deal, and sometimes splitting the advertising costs. The operator furnishes and does the stage show, together with a 'horror' picture on the screen. It is an easily handled situation for theatres and traveling spookers.

#### NON-THEATRE ENGAGEMENTS:

While the bulk of the proceeding material refers to the theatre show, private engagements and spot bookings offer an excellent outlet. These engagements can be obtained by having prepared a very fine brochure and direct mail, or personal contact, or thru the efforts of a booking agent. Once you have established yourself as a capable mentalist, you will find an immediate and fairly consistent demand for your services, as you present a most unique form of entertainment. Aside from the theatre field, your talents are adaptable to TV, radio, hotels, night clubs, supper clubs, resorts, conventions, home shows, in the lecture field, and wherever entertainment is used. You will encounter little competition in this particular phase of entertainment - consequently, you can demand and get higher fees for your work.

Your attention is directed to three very fine books on this subject that should prove most helpful in solving your exploitation and booking problems - "The Manual of Publicity and Exploitation", "How to Book your Attraction", and "Making Mindreading Pay" by Robert A. Nelson, and available from Nelson Enterprises or your favorite dealer.

## CHAPTER XIV

### PSYCHIC TESTS

In this chapter, only a few of the better psychic tests will be given. Volumes could and have been written upon this subject. It is well to realize the majority of these tests are not only suitable for the drawing room, but club, stage, TV and radio as well. Don't underestimate any good effect, because of its simplicity. Remember, it's the presentation that counts.

#### TRICK DECKS:

The possibilities of trick decks are limitless, if one is clever enough to introduce them into play without detection or suspicion. The old Svengali Deck, if frequently used along with other methods, offers excellent possibilities for thought transference between two people. Plant two or three of these decks in different pockets - start out with a stacked deck - tip off your partner, and you have a mindreading mystery on your hands. Replace deck in your pocket - and on the inevitable request that you 'do it again', withdraw one of the other Svengali decks (a duplicate in appearance) and do the trick in a different manner, etc.

#### THE THUNDERBOLT DECK:

A mechanical deck with a thousand advantages over the old Svengali type deck. The deck is actually shuffled, and may be spectator shuffled - faces showing. In a dozen of the most fair ways, you can force the desired card. One of the best tests with this deck is to introduce two decks - the Thunderbolt and a fair deck with a different color back. Performer makes a prediction on a piece of paper, which is given to a legitimate spectator to hold. Another spectator chooses one of the two decks. One deck is discarded, first being shuffled. The remaining deck is removed from its case, and thoroughly shuffled by the performer and spectator. Cards are spread out face down on the table, and spectator tosses a coin at the spread out cards. Wherever the coin lands, that is to be the selected card. Spectator turns card and notes same, while other spectator opens prediction and finds that the performer correctly predicted the selected card. And now the climax, spectators are now asked to look thru the discarded deck, but find a duplicate of the selected card missing, only to be found in the performer's pocket.

The deck is a mechanical deck, though spectators may handle, and shuffle it. Full faces are shown, and without skill, the 'forcing card' is always under control and may be produced in various ways.

#### THE ULTRA MENTAL DECK:

This is a honey of a psychic trick. Performer makes a pencil prediction on a match pad and tosses it into the audience to any legitimate spectator to hold. Any spectator is asked to think of a card - and then name it aloud. Performer removes cards from case that have been in plain view since the start of the test, and fanning them out, reveals one and only one card to be face down - which is the selected card. Spectator with prediction is asked to open the match pad and to verify the prediction. This is done, spectator verifying the prediction.

The deck employed is a mechanical deck, the backs being treated with roughing fluid, and the cards so arranged that each pair total 13, of like color, but opposite suit. Thus, the performer knows exactly where to find the reversed card and reveal only it. It is seen as the only card in the deck so reversed.

The prediction? - that is a subtle touch added by your author. On the match pad is previously written, "The selected card I have already reversed in the deck." As you fan out the cards, you are calling attention to the faces of all the cards - and one and only one card is reversed in the deck - the selected card - and the selected card was - turn it over and reveal as the selection is again stated - turn to the spectator holding the prediction - ask him to open it - and to stand on his own two feet and tell the audience whether or not the prediction was 100% correct. He naturally answers in the affirmative - and you get credit for correctly predicting the name, of the selected card'.

#### MINDREADING DECK:

This is known as the old X-ray Deck, but done as a psychic test, it is plenty good. Fan out the deck, with thumb over the gimic. Ask spectator to pick any card - and as they reach for it, say, "Just a minute please, I don't want to see your card." Turn the deck over and allow them to pick a card, which they note and return to the deck. Very deliberately, without any manipulation, you permit your assistant to merely touch the deck and name the card.

This is likewise good for audience participation - allowing any member of audience to touch the deck and name the card. They get a big kick out of it if they tumble to the secret, and if they don't they still can name the card correctly and be more mystified than the rest of the audience.

This is a featured psychic test on the program of a very prominent mentalist. Enough on cards - too many card tricks should not be used in psychic tests - as their use naturally suggests sleight of hand magic trickery.

#### THUMBNAIL WRITERS:

Also known as 'Swami fekes'. These are made in several basic arrangements; the best is a very small metal clip holding a piece of lead pencil. It clips to the nail of the forefinger.

You pretend to make a prediction on a business card - some number to be later selected - a flower, color or anything. Holding the card in your hand, you ask the spectators to state aloud their mental selection turn the card around and reveal your prediction to be the same. Actually while stalling a moment or two, you write this information on the card with the nail writer. Some little practice is necessary to learn to write with it, but the effect is well worth it.

A blank card can be placed in an envelope, which you hold and you do the test as above. Tear open envelope and take out card, containing the prediction. In such case, the blank card is put in an envelope with a very sensitive pencil carbon paper - and a stylus point is placed in the nail clip, instead of the lead pencil.

The nail writer is an indispensable secret device of the mentalist, and the ways and means in which this device can be used are unlimited. An excellent book entitled '20 Stunners with a Nail Writer' may be obtained for only one dollar.

#### NELSON'S GHOST WRITER:

A small flesh-colored secret gimmick easily concealed on the palm side of the forefinger, enables the performer to secretly mark or write with HEAVY CRAYON or CHALK on cardboard, chalkboard or slates. It is similar to use and application as the nail writer but has the definite advantage of making BOLD and highly visible markings, especially

desirable for large audiences. The single device is inter-changeable for chalk or crayons. A wide variety of sensational effects are possible, with this new mentalist's aid.

#### MULTIPLE PURPOSE GIMIC:

Maxi-Mental is the title of a commercial effect on the market. This is not exactly an 'effect', but a secret gimic that may be employed in a wide variety of ways. It makes possible a wide range of sensational mental and psychic effects, featuring a triple prediction. As used, it is an innocent appearing prop, acceptable to all, but can easily build the stature of the mentalist to enormous proportions.

It is presentations of this nature - that apparently employ nothing more than the mentalist's mind and a few ordinary accessories to make apparent his fantastic abilities, that build for a stunning audience reaction. Not only does the mentalist produce a bewildering effect, but actually repeats it a second and third time in the single test, ruling out all laws of probabilities and coincidence. Maxi-Mental will take its place in importance among the Nail Writer, Mental-Gimic and the Clip boards as all important secret multiple purpose gimics.

#### THE MINDREADING ROPE:

I was surprised to learn that Dunninger used this test in his network broadcasts, and I have since been advised he uses it on his personal appearances. The performer learns of a number, thru any of the many dodges. Any spectator volunteers to be the 'mindreader.' The subject is handed the end of a piece of rope, the mentalist holding the other end. The rope hangs loosely.

Performer informs the subject to note if she received any vibration as he slowly counts from one to zero. Strangely, and without any prearrangement, the spectator states the correct numbers.

The secret is quite simple, but most effective. It is an ordinary plate lifter - rubber tubing with small bulbs at both ends - placed inside the rope. Performer merely squeezes on his bulb as he counts past the selected number - spectator feels the rope 'palpitate' and names that number. Most subjects 'get' the trick, while some will not, yet correctly call the numbers.



## TEMPLE TEST:

The original version of the rope trick, and undoubtedly a better one, is to place the spectator's fingers against your temple. As the performer counts past the selected number, the muscles are contracted, and a pulsation is felt. This may be used to name a selected card, etc., by the performer stating there are the four suits in the deck, clubs, hearts, spades and diamonds - did you sense a vibration - indicating the suit, then continue to name the Ace thru the King.

The effect is heightened if the mentalist secretly gains knowledge of the number, card, etc., so that it is not evident that in some physical way or other he is conveying this information.

At this point, it might be well to urge the prospective mentalist to stoop to little things, providing you have the knack of making them appear big.

Recently one of the country's leading magicians came to me for an explanation of this effect, as performed by a famous mentalist. Here is description of what happened. "The son-of-a-gun had two decks of cards and an honest spectator volunteered from the audience. She selected one deck, which she retained. The lady was asked to stand on the other side of the stage, facing the audience. She was to withdraw the cards from the deck - carefully look thru them and remove one card. The mentalist did likewise with his deck. Both parties held, the cards at arm's length, and upon command of the mentalist, both cards are exposed to the audience, and they were identical. Darn it, I don't get it."

The explanation was simple and obvious. Both decks were ordinary, except they contained an extra card bearing a printed message - "Ok, just for fun - take the Jack of Diamonds." This lady saw this card, did as was directed and another miracle had come to pass. The chances of the spectator spoiling the fun are very remote - they get a big kick out of such participation and in personally fooling their friends. Even if they later told the truth, who would believe them? Just as my magician friend exclaimed, "I'll be darned, I didn't think the son-of-a-gun would stoop so low."

## MESSAGE OF THE FLAME:

A spectator is requested to write a number, question, or thought on a card and seal it in an ordinary coin envelope. Performer takes the

sealed billet in finger tips and places it in a saucer containing a small quantity of alcohol, which he lights, and the flame destroys the written billet. No exchange or monkey business. Performer gazes intently into the burning flame, and therein reads the message or thought. First it is necessary to caution the spectator to not allow any neighbors to see the written thought, and to insert it in an envelope writing side down. Performer demonstrates by inserting card in an envelope - and discards it.

The performer now places the envelope in the saucer, writing side up, and as you must know, the alcohol will render the envelope transparent and permit the reading of the question. Performer deliberately gazing into the flame and reads the writing on the billet, or the flame may be burning as envelope is placed in it. Wait a few seconds, then read. Flame will burn alcohol, but not envelope. This is also a very fine method for private readings. Credit for this novel idea is due my friend, Gen Grant.

#### THOUGHT PROJECTION:

Pardon, this personal reference, but I do believe it is worth telling. Recently I was confronted with doing a few mental tests before a high school group of about two thousand youths. Not having any preparation, and on the spur of the moment, I secured three sheets of cardboard and a heavy crayon.

I proposed to project a thought or word to the audience, and asked their cooperation to see how many would receive my vibration. To simplify the experiment, I wrote the number seven on the back of the card - and stated my first attempt would be a fairly easy one, as there would be only ten objects in the group. I proposed to project a single number between one and ten - endeavored to dramatically cry 'concentrate'. On revealing my No. 7, there was a tumult in the audience - practically every hand present rose in the air in complete verification.

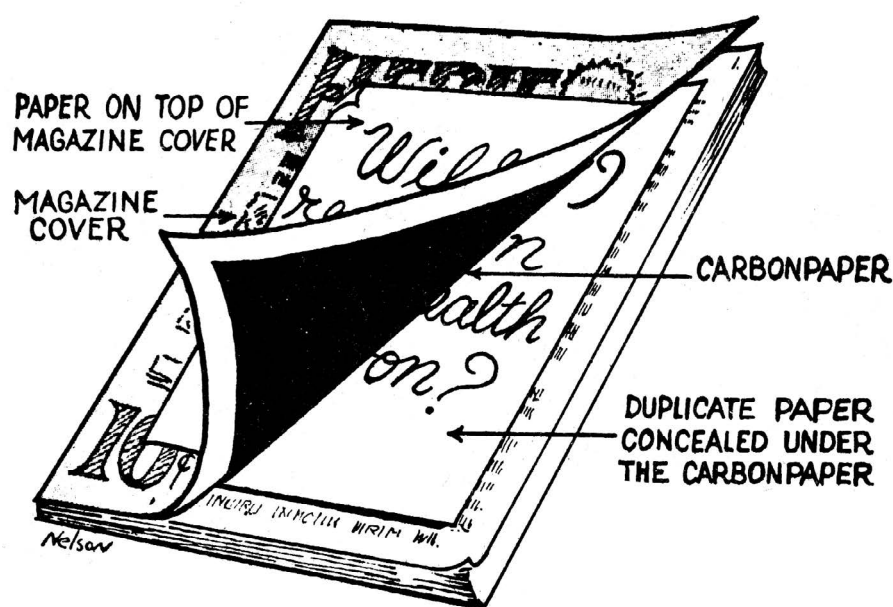
The use of the No. 7 is known to all, but that is not the point in my telling this. The next test would be more difficult - I would limit the selection by 52 - anyone of the 52 cards in the deck. I promptly wrote the 'ace of spades' on the back of the cardboard - 'Concentrate' and revealed the name of this card. It was a sensation - the murmur among the young people rose to a roar - and nearly everyone in the auditorium had selected the proper card. The third test, there would be

no limit - any flower that came to their mind. I wrote the word 'rose' on the remaining cardboard, gave the command to concentrate - after several seconds, I revealed the word 'rose' - and again a burst of comment. Personally, I was amazed at the tremendous ovation that these three simple tests had produced. I learned something I never before realized - this type of thought projection for large groups of people is terrific!

#### MAGAZINE TEST:

It is admitted the use of the clip boards might not be the prudent thing to do on some rare occasions, such as performing in another's home, booking or newspaper office. The use of these boards would appear too much as a prop. Therefore, consider this clever means.

If you wish to get a carbon copy of what is to be written, prepare a magazine in this fashion. Directly to the thin cover, attach a piece of very sensitive pencil carbon paper with scotch tape at the corners. Paste over this another sheet of paper, or a duplicate inside magazine cover or page. In a very casual manner, and properly timed, pick up the magazine and a scrap of paper. Ask the spectator to please hold the magazine and paper a moment - now to make various notes, etc., on the paper and to retain the paper. All attention is directed to the paper and the magazine is forgotten. It is later recovered and the information taken from same.



Books can be prepared in a similar fashion. All this may seem bold-faced, but it is easy to get away with, if you are clever.

#### TO READ ANY SPECTATOR'S MIND:

This test is designed for the theatre, radio or TV studio audience. Medium remains on stage while assistant enters audience with ordinary scratch pad. Any patron volunteers, and he states his name and address in a whisper to the assistant, who writes it on the pad for later verification. For fear many people might think the spectator had been prearranged for the test of giving the name and address, numbers, names, articles can be given.

Assistant asks spectator to stand - to just move into the aisle - right down here - now upon the stage. The spectator is placed in center stage and assistant walks away without paying further attention. There have been no code words, signals, etc., employed. The mentalist approaches the spectator - requesting him to concentrate, etc., steps behind him to adjust his head, etc., and dramatically reveals the name and address or whatever the selections were - and as the spectator leaves the stage - the mentalist says - "And, by the way, another thought on your mind - your birthday is January 10, 1917, right?"

Assistant stands to the side of stage with pad, checking the information only. The spectator was no stooge and is more dumbfounded than others in the audience.

The pad is an ordinary scratch pad, with the top sheet loosened and attached to the top of this sheet, and on the underneath side and concealed by the assistant's fingers is a small wire hook. The information is written on the top sheet, and in act of ushering the spectator to the center of the stage, assistant attaches the paper bearing all the information on the back of the spectator's coat.

The medium patters a little with the spectator - steps behind him to adjust the angle of his head, etc., sees the information, and picks up the slip from his back - into his own pocket, being shielded by the spectator's body, and then reads his mind.

#### SWAMI COIN TEST:

This is quite old, but very good. Performer remains on stage, while assistant enters audience, borrowing a penny, nickel, dime, quarter,

half dollar and dollar bill. These are placed in a large envelope, sealed and held at arms length by assistant. Performer then calls the date on penny, dime, etc., asking each spectator who loaned the coins to remember the dates, or mark them on a piece of paper. The envelope is torn, and coins extracted, dates verified as the coins are returned.

The envelope has a double compartment with a duplicate set of coins and bills, and the dates on these coins are memorized by the performer. Partitions can be arranged in envelope to prevent coins from - making a noise. Crumpled envelope goes in assistant's pocket.

And if you want to have some fun in a group some evening, borrow a dollar bill from any gentleman. Fold it in a certain manner - and ask the lender to have the mentalist read the serial number on the bill. This is promptly accomplished without any cues or signals - a startling feat. The assistant merely switches the bill - the loaner never giving any thought to noting the serial number, not knowing what to expect. The duplicate bill is returned to the loaner, as the numbers are checked. A coin changing tray is a very useful device for accomplishing this effect - several coins can be collected on it. By tilting the tray, the borrowed coins slide into a concealed compartment at the side of the tray, while the performer's memorized coins slide into view.

#### PREDETERMINED NUMBER:

Performer on stage freely exhibits and passes two slates for examination. Spectators are requested to place identification marks on same. On either slate, the performer writes a large number, but does not reveal this number to audience. The slate is placed in full view of the audience on a table, blank side toward audience. The performer then enters the audience with a second slate, and spectators are requested to write four or five rows of four or five digits to the row. This accomplished, another spectator is requested to add the numbers, and thus secure the total. All the numbers are verified, also the addition, and they are the same and original numbers as submitted by the spectators. Performer then returns to the stage, and exhibits the slate bearing number which is found to be identical to the addition of numbers submitted by the audience. Properties - two large ordinary school slates, and one silicate flap to fit same, chalk and a table with a black cloth-covered top.

Modus operandi: Performer passes both slates for examination and allows spectators to place identification marks on the frames of these

slates. The black silicate flap is lying on the table top. Performer explains the purpose of experiment, and allows audience to choose one of the two slates, upon which he writes a number, but does not permit audience to see or know this number. The slate is placed on the table in a vertical position, leaning or supported by some small object, the blank side facing the audience.

Performer now enters audience with slate No. 2., and as spectators call aloud a row of figures, performer places them on the board so all may see. This continues until several rows of figures have been placed on the slate or until the slate is almost filled. The performer is holding the flap against the back side of the slate, and of course, this cannot be detected. This was secured by placing the slate over the flap on the table top, and removing both together.

Having secured the desired figures in the audience, the performer takes his place near the orchestra pit where all can see, and requests that same spectator total the numbers. This accomplished, and the sum placed on the board, the performer turns and walks up the steps onto the stage. The slate is held by the left hand, against the left side of the body. The numbers are facing outwards, of course. In returning to the stage, the performer reaches across the front of his body, and writes the total on the flap on the back side of the slate. This may appear a rather bold move, but you are shielded on the left side by the slate, on the right side by your body, and of course, audience cannot see thru you from the back. This is quite easy to accomplish, and only requires a second.

Back on the stage, you turn the side of the slate showing the side filled with numbers. Place this slate, number side up, flat on the table top for a second, while you remove the slate bearing the predetermined number. Change positions with these slates. The flap is now resting number side down on the table top, and you place slate No. 1 over the flap. The second slate with the spectator's figures is standing upright on the stand. Again, you verify each spectator's numbers, show slate front and back, and check addition.

The climax has arrived. Pick up slate No. 1 with flap and the correct total, turn side to audience revealing the 'Predetermined Number.'

The identification marks are, of course, visible, and an exchange was impossible, as the slates never left the audience for an instant. The slates were carefully, examined previous to the effect, and here you have a foolproof mystery.

At the opening of the trick the performer can actually write a figure on the slate (it matters not what it may be) to make this look more real, allowing spectators to hear the chalk scratch. The flap covers this number and reveals the 'predetermined' number when time arrives.

#### A MATHEMATICAL PREDICTION:

Mentalist picks up a large slate and writes 'something' on same, though this is not disclosed at the time. The slate is placed upright, back to the audience. Performer then requests the cooperation of four different members of the audience, and so that they may be selected in the fairest possible manner, he tosses a ping pong ball to some spectator. Using a fairly large open face tablet, or piece of cardboard, performer approaches first spectator and asks that person to give him the year of their birth, year in which they married, divorced, a close relative died, or the year some world event occurred. They need not reveal the event, only the year to the performer. Mentalist bends over to the spectator and in low voice asks the date, quietly repeats it for verification, and then proceeds to write on the tablet. He continues in like manner with the three other spectators, draws a line under the last date and hands the tablet to another spectator, and asks him to add the figures, re-check to see that his total is correct, and then call aloud the sum total.

Performer retrieves the tablet and tosses it aside, and he reveals the same total, written on the slate.

Actually the performer does not write the given figures on the tablet, but a series of his own. As he learns the four digit date, he quietly repeats it, and with heavy crayon apparently records it on the tablet.

#### - EXAMPLE -

1st spectator says 1914 BUT you write 1913  
2nd spectator says 1957 BUT you write 1876  
3rd spectator says 1921 BUT you write 1900  
4th spectator says 1941 BUT you write 1903

THE FORCED NUMBER 7592

After the numbers are recorded, the tablet is now handed to a fifth spectator located some distance from the four participants, and he is asked to add the figures.

Done in a bold but casual manner, this is most effective and involves no apparatus or switching.

#### SLATE EFFECTS:

Excellent psychic or spiritualistic effects with slates are numerous, and their possibilities should not be overlooked. The most common method employed is the use of the 'silicate' flap, a piece of composition cardboard with the appearance of a slate. These flaps are cut to fit into the slate frame, covering the slate surface. They usually conceal a previously prepared message.

A fine way of disposing of the flap is to paste a section of the newspaper on one side. Message or thought is written on slate, covered with flap, newspaper side against the flap. The slate is shown blank on both sides, and placed on a table top on a newspaper lying there. Slate is picked up, leaving the flap on newspaper, where it can't be seen, and the message is revealed.

Using two slates, the flap is merely transferred from one slate to another, thus a message can be revealed on both slates.

#### THE MECHANICAL SLATES: (DR. Q)

These are very finely made slates, with a metal flap which is locked into the frames. It is merely transferred from one slate to the other, being released from the first slate, and locked into the second slate. Unless one knows the secret, critical examination would never reveal it.

#### SUPREME FORETHOUGHT:

Five different names are submitted by the audience, and these are written on a slate by the mentalist. The names may be of deceased persons (if you wish to do a 'Quick or the Dead' test), or living persons. Two or three chosen spectators act as a committee and mentally select any one of the names. The performer receives a telepathic flash and marks a cross on the slate beside one of the names. The audience state aloud their selection, and performer promptly turns slate around, revealing the cross beside the mentally selected name.

The slate is a mechanical contrivance, with a metal white cross at the edge of the slate, near the frame. This is covered with the thumb as



the slate is displayed, and during the writing of the names. The performer pretends to mark an X with the chalk, and when committee reveal the selected name, performer slides the X beside the proper name. The X or cross is attached to the slate, and will slide along the frame. A fine stage, lecture platform or radio or TV stunt.

#### MORE SLATES:

A few performers have 'turned up their noses' at the old 'Spirit Slates', ordinary school slates and the silicate flap, it is still the old trustworthy friend of many, many professionals for creating pseudo spirit messages.

As a youth, this was one of my favorite stunts among small groups. It was performed for fun, with tongue in cheek. Seated at a table, with sitters on all sides, I would freely exhibit the two school slates, explaining that they had been given to me by my grandmother, who used them when she was a small child. The slates were shown free of any writing, on every side, washed clean by a damp rag, and then the two slates were placed together. One of the sitters was requested to hold one end of the slates while I held the other. During the 'séance' only a solitary candle on the table illuminated the ghostly activities. A small piece of chalk was placed between the slates and almost immediately a faint scratching noise was audible. The spirits were at work!

Shortly, the noise stopped and the slates were taken apart, and there on one slate was a 'message from the spirits' written in chalk. Both slates were then handed to the spectators and the séance was concluded.

Of course, most readers are familiar with the 'spirit slates'. Prior to the experiment, the message is secretly written on one slate, and covered with the black silicate flap - thus both sides of each slate appear blank. After the slates are placed together, with the slate with flap on the bottom, the two slates are merely turned over, the flap dropping from the top slate to the bottom one. In separating the slates, all attention was directed to the 'message', I merely turned the slate sidewise in a vertical position and dropped the flap into my lap and attached it to the underside of the table.

The execution and disposal of the flap was most natural and clean. The noise of the chalk writing was accomplished by scratching the under side of the slate with my forefinger nail.

(The Dr. Q mechanical slates are far superior to this old method, as there is nothing to add or take away from the slates, which may be examined before and after, and a message can be obtained on each slate at the same time.)

However, here is an excellent Psychic slate routine for large or small groups, employing ordinary school slate (one) and a single flap. A spectator selects the name of any deceased President of the United States. The slate is shown free of any writing and placed in a large manila envelope. Presently the slate is removed, and there, in bold chalk writing, is the deceased president's name. A truly startling climax.

To prepare, secure two manila envelopes slightly larger than the overall size of the slate. Cut a diamond-shaped hole in the face of one envelope to be used. Cut the face from the second envelope, and paste it to one side of the flap. On the writing side of the slate, boldly write the deceased President's name, place prepared flap over slate and you are ready. In the presentation, the slate is actually never out of view, and it can be plainly seen thru the diamond-shaped window. As you place the slate (and flap) in the envelope, explain that you find 'the spirits work best in the dark', and casually touch the face of the slate with the chalk thru the window in a careless gesture. This identifies the slate and kills any suggestion of a switch or duplicate slate.

Performer has a small stack of cardboards, each bearing the name of a deceased President. These cards bearing the names should be large enough to be readable to your audience. Fifteen to twenty cards, written or printed with a marking pen, are sufficient. Holding the cards aloft, names facing the audience, performer reads the first card, and places it to the rear of the packet. This is continued thru the various names, until the first name reappears, conveying the fact only about a dozen names or more will be used, and all have been shown. You can shuffle to mix up the order of the cards.

Now, as the performer raises the first card, blank side to the audience, and states he wishes to be 'stopped' on any card at any time as the different ones are held in the air. As the cards are raised in the air, and not selected, they are returned to the back of the packet. At the audience's prerogative, the selected card is revealed, and the name found on the slate.

Actually, the first dozen cards are all different, with the first and thirteenth cards duplicates. The next eight or ten cards are identical, and your force card. The handling is so fair that a force is not expected or assumed. Proceed to the slate.

This method was given me by the late S. S. Henry many years ago. As the slate is withdrawn from the envelope, flap remains in the envelope, which appears empty, as spectators can see thru the window opening. This is not an original effect in itself, as the method has been applied to many different magical tricks...but effective. Be sure that the 'forced name' is among the packet of different names shown to the audience.

#### SLATE TEST:

A legitimate spectator is asked to write a row of four figures on a slip of paper - underneath that row, a second, third and fourth row of four digits. This completed, the spectator is to add them into a grand total.

Performer exhibits two ordinary blank school slates. On the face of one slate he puts the identifying mark of 'A', and on second slate the letter 'B'. Taking Slate A, writes something on it - likewise with slate B.

The spectator is asked to concentrate on the total sum, and without the spectator revealing it, the A slate is turned around and there is the correct total. Picking up B Slate, mentalist states in order to ascertain the total it was necessary for him to know the different figures that composed the total, so he reveals the other side of slate B, and there are the exact figures. The slates are immediately passed to the spectator for complete verification.

The operation of this splendid effect is divided into two parts - the means of securing the numbers and secondly, the placing of them on the slates. The writer makes use of the U. P. Clip Board, allowing the spectator to use their own paper, or paper on the board. This must be subtly handled and in a most casual manner. The use of the board is excellent for a writing surface in a theatre, or studio audience. However, in the home, I use the magazine test, with carbon under the cover. The secret writing is not secured immediately by assistant nor is the slate part of the test done at once.

Assistant gets the figures and total, marking the total on one slate, and the separate figures on the second slate. The two slates are now covered with flaps, with newspaper pasted to the inside of the two flaps. Assistant casually places slates on table while doing other stage chores.

After an interval of a few minutes, I revert to the slates, showing them blank on both sides. I pretend to write the total on Slate A - and actually write a series of figures there. I place this slate face down on a table, which is partially covered with a newspaper. I write several numbers on slate B, and likewise place it on the table, on the newspaper. All I need do now is build up the presentation of the trick, pick up each slate, leaving the flaps on the newspapers, and reveal the numbers. Slates are now free of any trickery and they are immediately handed into the audience to verify and examine the slates.

## CHAPTER XV

### SPIRITUALISTIC TABLE LIFTING

Spiritualistic Table Lifting has always been a great 'phenomena' among the spirit mediums. It is a favorite dark séance test, and has convinced many a skeptic in the belief of Spiritualism.

Various different methods of table lifting will be explained in detail here, and the necessary apparatus can be secured for very little.

The first method concerns small tables and stands. This method is the most common. A tack is placed in the top of the table or stand. On the ring finger of the medium is a heavy brass ring. The hand is moved forward, until the tack head is under the ring. Now, by pulling up with the hands, the table is attached to the ring, thru the tension exerted on the tack, the table, if it is not a heavy one, can be lifted free of the floor, but more often the medium is contented to tilt the table and drag it about the floor. A release from the table is easy, as the medium merely slips her hands (ring) from under the tack head and the test is complete. Needless to say, the table with the tack still remaining in it will not stand examination. The tack may be removed and the table then shown for casual examination. For added effect, place a scarf over the table and operate.

Another method successfully used on small stands or tables is that of having a strong loop of black silk thread around the table top. The hands are slipped under the thread loop and by drawing the hands up, the thread is tightened. In this way, the medium can carry the table about the room, and at the conclusion of the test, break the thread (which will fall to the floor) and the table may be passed for immediate examination. This method has great possibilities.

Nearly all spiritualistic demonstrations of this kind (and most other kinds) take place in semi-darkness or total darkness. The reasons are obvious, as it affords the 'spirits' a better opportunity to work. Excellent lighting effects can be obtained by placing one or two lighted candles on the table, and the balance of the room is total darkness.

The second test is accomplished with a heavier table, altho the table is seldom lifted free of the floor unless the medium employs an unknown confederate. (A good séance effect.) This apparatus is easily arranged. Secure a 'write band' or a bit of adhesive tape. An ordinary

silver knife can be employed. The knife is attached to the under side of the wrist, under cover of the coat sleeve and hand. A portion of the knife protrudes from the sleeve (under cover of the hand.) The medium places palms on the table top, and hooks the knife under the edge of the table. By bearing down firmly with the tips of the fingers and drawing up a little with the wrist, the knife is held firmly under the edge of the table. In this manner, the table may be tilted forward, around, etc., and if a confederate be seated directly across from the medium, and the table isn't too heavy, they can succeed in lifting the table free from the floor.

It is easy to dispose of the knife, or whatever is used. A rod or wooden stick about ten inches long will serve the purpose nicely. The device is concealed from view and may be operated in full light without fear of detection, if the medium is clever. In the act of removing the palms from the table top, the medium can draw the hands back from the edge of the table, causing the end of the knife to be against the edge of the table, then by pushing the hands forward, the knife or rod will be pushed right up the sleeve.

Medium weight table can easily be lifted (bridge card tables are a cinch) by having an unknown confederate opposite the medium. In the darkness, or the light of the candles, the confederate and medium both reach under the table, extending to each other the end of a heavy strap, which is attached to their belt. A hook arrangement permits them to be fastened under the table. Thus, a flexible cable or support runs under the table, attached to the two operators.

By extending their chairs backward, they take up the slack. As the table apparently begins to rise - movement can be given it by exerting pressures with the fingers, the medium begins to rise, and others following. This tends to draw up the support and lift the table. The hands on top of the table balance it, and in this manner, the medium and the confederate and two spectators moves all around the room, apparently following it, but actually carrying it.

At the conclusion of the test, the medium drops into his chair with apparent exhaustion, slumps down and unfastens the straps, which the stooge draws back into his clothing.

For séance room work, it is surprising what the mediums get away with. In a darkened room - with candle light on the table, all under the table and floor is in shadow or darkness. It is possible to stick the

tip of the shoe under a table leg, and get all kinds of antics - or to slip your foot out of your shoe, and lift the table by action of your knees under the table. These barefaced tactics are actually used with great success by many mediums.

One particularly successful medium has a very attractive and ordinary table, however, the legs were designed - about an inch from the floor in such a way so he could hook the toes of his shoes under a protruding edge of the table, and lift his side of the table. His wife sitting on the opposite side, did likewise.

Special floating tables are available from a few magic and spiritualistic manufacturers. These tables are 'feather-weight' being made of balsa wood. They look massive and heavy, yet actually weigh only a few ounces. Of course, they can be easily lifted in many positions with the ring, thread or rods in the sleeves.

Another method which is the supreme climax of all spiritualism table lifting is that of lifting a heavy table and one or two spectators who sit on the table. A circle is usually formed, the medium on one side of the table, and an unknown confederate on the other side of the table. One or two spectators are requested to sit on the table top. The lights are dimmed almost to darkness. Medium and confederate are seated. The medium first starts the table to move by pushing against the legs of the table with his feet (darkness prevents detection) and after having convinced the spectators that the table is about to 'float' they raise up from the chair in a standing position. The lights should be so that the spectators can see the movements and outlines of the medium and confederate only.

Around the waist of both the medium and confederate is a strong leather belt, which fits a bit loosely, but is prevented from falling off by the medium's hips. At the center of the belt in front of the medium, a meat hook (such as used by butchers) is attached to this belt. It is concealed by the dress or under cover of the vest. As the medium and confederate take a standing position, the hook is allowed to swing out and free of their clothing, and is hooked under the edge of the table. The two of them are then able to lift an enormous weight, the entire weight being suspended on the two meat hooks. As the belt is about the hips, and all the strength in the legs and backs of both performers is available and may be employed with little effort.

In this manner, the table is lifted free of the floor, carried about the room, etc., the total appearance being that the medium and assistant are following the table around, instead of carrying. Two legitimate spectators may be at the remaining sides of the table, and be none the wiser. They merely aid the procedure by keeping the table in balance. Of course, the performer and all spectators have their hands on the table top, palms down, during the entire manifestation. As soon as the medium wishes to conclude the demonstration, the table is allowed to rest on the floor, and the meat hook swings free of the table. Is it then concealed in a swift movement by the medium before the lights are turned up. Both medium and assistant seated opposite wear the belt with the hook arrangement.

This harness is no longer commercially available, but can be built for a minimum expense. The belt around the waist was 4" wide, while the shoulder straps were of 1" webbing. The shoulder straps were riveted to the waist belt in front and rear, like supporting suspender straps, making it possible for the performer and his confederate to lift a heavy table, even with a 300 pound spectator sitting on the table. The weight is evenly distributed and the lift occurs from the shoulders.

A special metal plate must be machined - about 3" wide and high as the belt. The plate has a hinged arm attached to the bottom of the plate, and the plate is riveted to the waist belt directly in front (center). This is concealed by a vest or buttoned coat. As the performer and his confederate sit at opposite sides of the table. The hinged arm on the metal plate is lowered and it protrudes about 3" forward. The operators maneuver so that the protruding arm is under opposite sides of the table. As the table apparently starts to rise, all participants will also rise, the two operators actually lifting the table. All hands, of course, are placed flat on the table top, and a spectator may be invited to ride on the table top, as the spirits lift it. A very comical situation can be created by dumping the riding spectator off the table. At conclusion, the protruding arm is hinged upward and back against the plate. The hinged arm must be sturdy enough to support the weight of the table and the spectator without breaking.

#### MYSTERY OF THE GYRATING TABLES:

Table tipping and table lifting has long been a most interesting pastime, as well as one of the spirit medium's best tricks. The various methods, such as balsa wood tables, hooks, threads and rods for this form of trickery, will not be considered.



It is possible to do table tipping legitimately - using only an ordinary table, and four legitimate spectators. Psychology and the power of suggestion are the motivating factors, however.

Use any table with sturdy legs - card tables are NOT recommended, because of their flimsy structure. The tables can be small, or range up to heavy dining tables. A medium sized table is best. Select any four spectators, who are genuinely interested in participating in the experiment. They must be sincere and desirous of seeing the experiment succeed.

The spectators may stand or be seated in chairs, one to each side of the table. They are instructed to place the palms of their hands on the table top, fingers outstretched. The little finger of each hand should contact the little finger of the person to the left and right. The hands of each spectator are not together, but make contact with their neighbors.

Dimming the lights slightly has a good psychological effect on the spectators, though the experiments can be conducted in brilliant light equally as well. You are ready to begin the experiment, and the lecture or preparation of the subjects is the most important part of the effort. The medium or performer does not actually participate at any time - but stands aside from the table, directing the efforts.

Rhythmic breathing is not essential to the success of the experiment, but is an added factor. If you can get the subjects to breathe in unison, so much the better. Yet, they must not concentrate so intently on the breathing, as to detract their mind from the movement of the table. Once the table begins to move the breathing undoubtedly will become irregular, because of the excitement, and it may then be discounted - except, possibly at intervals.

LECTURE AND PREPARATION OF SUBJECTS: "Since time immemorial man has sought the riddle of life after death, and made countless attempts to commune with the invisible spirit forces. That these exist, there can be no question. Yet, we do not understand this force - it is extremely intangible."

"Tonight, we shall sincerely attempt to create a demonstration of unseen occult forces, or whatever you wish to call them. I do not claim that the forces exerted are those of our departed friends, yet it is some force of a psychic nature that we have not yet been able to explain."

"I desire the assistance of four people, men or women. Four people who are keenly interested in determining the extent of their psychic forces - people who are sincere. Thank you, my friends. I shall request that you either stand at the table, or you may be seated, as you wish. One person to each side. "(If two men and two women, place the women opposite the men.)

"Please rest the palms of your hands on the table top - spread wide the fingers. Please arrange your hands so that the little finger makes contact with the person's little finger on your right and left. Your own hands need not make contact. Please do not strain or assume an uncomfortable position."

"It has been demonstrated thousands of times that a psychic force is exerted upon the table, and that with sufficient concentration upon the part of the participants, this energy is sufficient to actually tip and move the table. However, you need not expect any results whatsoever if you do not concentrate upon the movement of the table. I also wish you would breath in unison - thus the flow of psychic energy will be in confirmation. "You must think - table, tip forward - backward, to the side - move forward, to the side, backward. Your entire effort must be MENTAL - do not employ any physical effort! Continual concentration is essential to success. It is the power of the mind over matter."

"Keep your mind off the table - the fact that it will react to your mental commands. And now, please exhale - inhale - exhale, inhale - in unison now. The forces are already at work. The table is becoming animated. The table is now moving forward - this forward (in this direction - indicate) now backward (indicate). (Action should be achieved by now - and with continued suggestions, all manner of actions can be expected.) Keep up a running line of patter about concentrating on the table movements - success, etc. The forces directed on the table are, of course, physical, but are UNCONSCIOUSLY exerted by the subjects, much in the same manner as the small table, or Ouija board is moved. The operation is identical, except that you are dealing with a larger - table - greater force is exerted and by a larger number of people.

The Ouija operators are susceptible only to their own self-suggestions and imaginations, while in 'table gyrating' the effort is aided and abetted by the performer and his continual line of positive chatter.

It may seem strange to say that the performer and the subject must create a state of belief, and expectancy for positive results to be

achieved. Therefore, the burden of operation falls upon the performer and his ability to properly 'prepare' the subjects, and to get them to properly react.

Some groups may fail to respond, due to lack of sincerity and concentration, although any one of the group is capable of exerting sufficient force to create some of the manifestations, then usually the others subconsciously fall into line.

This is an excellent form of entertainment for home parties, séance rooms, stage demonstrations and occult experiments. Play with this interesting experiment - it can mean much to you.

#### COMMERCIAL PSYCHIC TESTS:

It is easy to organize a sound, punch-laden program of various psychic and mental tests of various offerings currently on the market. The following have been used most successfully by top mentalists, and are tried and proven. They require only a little initiative and the proper presentation. For your further guidance, these presentations are personally recommended by the author. Each can be made into a sensational presentation. Consider ESP tests, which are the current rage, due to the big publicity build-up. Heartily recommended is Phenomenal ESP Perception, in "which members of the audience prove their own ESP. The ESP Five Symbol Mental test in conjunction with the Mental Gimic makes this a true brain buster. There are a series of superb ESP effects with Jumbo symbol cards known as King Size ESP Brain Busters that warrant a place in any mental program. Super-Mentality, the legitimate memorization of long lists of articles, names and numbers is most effective, and can be further enhanced by adding the Magic Square Mystery, and presenting them simultaneously.

Extremely effective is Tele-Thought, a telepathy test involving classified ads from a newspaper. This is a dual prediction - first, a prediction and then mental telepathy. Add to these effects any good book or magazine test. And don't overlook Mental-Epic, a triple-threat mental telepathy prediction. Used in conjunction with Add-A-Number for added mathematical touch. Used as such, five different spectators are involved in a mystery, in which the master mentalist predicts the eventual outcome. Mathematical mysteries are always good if working to adult or above average intelligent audiences.

Key-R-Rect is a superb mental mystery. A modern and superior version of the 'Seven Keys to Baldpate' - and can be presented as a prediction. The greatest impact in mentalism is wherein the mentalist reads minds and answers questions. Herein lies the greatest audience appeal - and, of course, this returns us to the subtle use of the Impression Boards, plus many other means of gaining the secret information, such as Ultra Mindreading, the Mindreader's Billet Reader, the Phantom Mindreader, Etc.

In every case, the actual apparatus employed appears as merely working accessories and not as 'magical apparatus'. And that is the main objective of the mentalist - to lead his audience to believe that he is exclusively using his mental powers, using only ordinary items to illustrate his point. The above recommendations are only a few of the many fine presentations available to the serious purpose mentalist.



## CHAPTER XVI

### OFFICE CLAIRVOYANCE

Have you ever had your fortune read by a professional clairvoyant. If not, you are one of the very few who have escaped this experience. Most people, at some time or other, out of curiosity, pleasure seeking or pure desperation seek the services of a paid counselor of the occult.

All clairvoyants depend on two fundamental methods of reading. Either they give you a psychological reading, which is based upon their ability to character read you, intuition and a lot of talk, or else they employ some mechanical means of learning the contents of your mind, and build a reading around that information.

The average reader uses the first method, and mostly because he does not know of better methods. With many people who have the 'gift of gab' they work out a stock reading, which is more or less applied to everybody. It is adapted to the individual, according to certain indications of the subject's station in life, appearance, dress, education and reaction to the patter lines. It is somewhat a hit and miss proposition, and not as effective as the methods where the reader calls the subject by name and answers specific thoughts.

The student of psychology and human nature can easily read for most any person satisfactorily. By studying the laws that govern the course of our lives and fitting the parts into the puzzle, a complete psychological reading can be given. This is nothing more than the applied psychology with a cloak of mysticism.

The following is a quotation taken from the Summer School prospectus of the Ohio State University Course in Psychology: "It (the course) goes from the infant to the adult and stresses not merely the basic facts but also their application to everyday life situations in predicting what people are going to do and influencing their behavior."

Such books as Technique of the Private Reader, The Medium's Secret Guide, The Art of Cold Reading, Pages from a Medium's Notebook, Dante's System of Life Span Reading and Psychological Reading cover the structure and fabrication of the psychological reading. They offer a short cut in learning this work, while a background knowledge of psychology and human behavior should also be acquired.

## MECHANICAL METHODS:

The most widely used method, and oftentimes the crudest, is the 'office switch'. The medium furnishes the sitter with a square of paper and pencil, requesting the sitter to write one or two questions on the paper and fold it twice. The medium has a duplicate paper palmed in the hand. In picking up the original billet, it is switched by the fingers of the hand, and dropped into a bowl of fire, which consumes the dummy billet. The original is sneaked down into the medium's lap and unfolded and read as the medium shades his eyes while in deep concentration. Some operators are extremely clever with the switch, but they are rare in number.

## THE MENTAL PAD AGAIN:

An innocent looking scratch pad is given the sitter, with the request they write their most important question on same. Without looking at the question, medium tears same from the tablet and gives it to the sitter, and asks them to place the written thought in their pocket. Medium then asks the birth date of the inquirer and makes a note on the pad, along with other calculations...tears off the next two sheets, discards same, and has a chemical copy of the written question - right, before his eyes. He proceeds to doodle on the pad - while answering the question - tears off this sheet, and tosses the pad back on the table. All evidence of trickery has been destroyed, and the Mental Pad may be examined. This pad is used by many, many mentalists and is highly recommended.

## THE U. P. CLIP BOARDS AGAIN:

This versatile board is used by many office workers. The clairvoyant's assistant will greet the prospect and advise them the 'Professor' will see them in just a few moments. They are invited to write four or five questions, openly and freely, on the paper (attached to the board) and remove the paper and take it to the medium.

A copy of these questions is registered inside the board and removed secretly by the assistant, as the sitter is ushered into the 'reading room'. It rests with the assistant to then convey this information to the reader. In circumstances where the questions are secured by an assistant, this information can be conveyed to the medium by taking it directly to him, via the back door, before the sitter is ushered in the room, or by several subtle methods. It is more effective if the

sitter can be promptly ushered into the presence of the medium after concluding the writing of her questions, where it is evident that the assistant couldn't convey the information, even if she possessed it.

One of the cleverest methods is for the assistant to call the medium by telephone and allow him to make notes on a pad, while the spectator waits across the desk. The medium pretends he is talking with another client about an appointment, and with apologies to the client, begins the reading. The boldness of this method is assurance of its success... Or the assistant can interrupt with a telegram, special delivery letter, appointment book, etc., conveying the information.

#### THE MIRACLE BOARD:

This is a bill clip type of writing board, and conceded to be the finest piece of equipment available for private readings. It measures approximately 8" x 12" with a large metal clip at the top of the board. In every appearance, it is an ordinary writing board and will withstand the most rigid examination. On the surface a single sheet of paper is held in place by the clip.

Spectator is handed the board and pencil, with the request they write two or three of their most important questions and sign their name. At the conclusion of the writing, client removes the sheet of paper and retains it. The medium merely takes the board from the spectator and places it on the table - and he has all the information, undetectably acquired during this brief move. He then proceeds with the reading.

The board is so constructed to deliver to the performer's eyes at the proper time a copy of the written message. This is done right in front of the client and without any suspicious moves. The board contains a semi-automatic loading device so clever that the medium can reload it while talking to the client, and permit the writing of a second question. Twin secret locks prohibit any 'accidents'.

#### THE MEDIUM'S MIRACLE TABLE:

Undoubtedly, this is the private clairvoyant's most cherished piece of trick apparatus. To look at it, you would perceive only a very neat ordinary piece of furniture in your home - a writing table. The sitter is ushered into the reading room - offered a chair across the table from the clairvoyant. The sitter is given a piece of paper, and told to write her questions or thoughts thereon. During the writing,

the medium leaves his chair opposite the table, and may even leave the room.

When the writing has been concluded, the sitter retains it. The medium takes his seat opposite the client and begins the reading. He then opens the drawer to secure a scratch pad, book, or his glasses (anything for a logical excuse) and then closes the drawer. He is now in possession of the knowledge written on the paper, which is always retained by the client. Just the simple and logical dodge of opening the drawer on some pretext or other - that's all!

The table is so constructed that it automatically delivers before the medium's eyes, in the partially opened drawer, a copy of the written questions. Searching in the drawer a second or two, the operator has ample opportunity to easily and surely read the questions. If desired, the drawer can be opened at a later time to read more questions or to refresh the mind.

It is the use of such obviously fair accessories as the table that allays any possible suspicion upon the part of the client. The table is a means to an end - a consultation desk, where the problems of the client are discussed and analyzed. Also on the table are the medium's crystal, some books, etc., just as it would appear naturally in any home.

#### MISCELLANEOUS METHODS:

Frequently, the private offices of the clairvoyant are 'wired for sound'. Detectaphones are concealed in the waiting room, which pick up conversations among the waiting patrons. Much valuable data is secured in this way. Oft times a stooge is planted in the waiting room - who praises the medium's great work - and pumps other clients by getting them into conversation about mutual problems. If a detectaphone is not used, the stooge may be admitted to the seer's inner quarters and divulges this information, which is later retold to the waiting clients.

Information may be conveyed to the medium by cutting a hole in the wall, and putting the data in large letters on a 'paddle', which is pushed thru the wall and under the medium's chair. This is read by the medium glancing down and reading the message on the paddle between his legs. In some cases, a peek hole is cut in the wall so the clairvoyant can actually see the questions as they are written by the client.



## CHAPTER XVII

### THE SÉANCE ROOM

In the darkness of the séance room, anything can happen. Most spiritualists are very crude in their attempts to convince a gullible public, rattling off whatever messages come in their heads, disguising their voices to resemble deceased people, and daringly doing a materialization 'with a bit of cheese cloth.'

The great majority of spiritualist mediums are self-admitted fakes, but strange as it may seem, think their fellow workers are genuine. This continues in a never-ending circle. There is no such thing as a 'blue book' of information gathered on patrons, and traded from one worker to another. However, in some of the spiritualistic camps, this data is compiled, because mostly the same people return each season. Especially good clients are cataloged, and information on them is traded among a relative few.

Many spiritualists begrudgingly admit it is hard to make a living, depending entirely on their psychic powers, so endeavor to secure a few material aids to sensationalize their work, and make it more profitable.

#### SPIRIT TRUMPET SÉANCE:

Patrons are seated in a circle, and after the usual singing and prayers the medium is tied in a chair in the center of the circle. An assistant passes out slips of paper and envelopes. Questions are written on the paper, and sealed by the spectators. The questions are collected and placed on a plate on the medium's lap, along with the medium's trumpet. Out go the lights and total darkness reigns.

Presently, you hear the medium's voice, possessed of course by her spirit control. A spectator's name is called - acknowledged - and the medium then gives a message, answering the question. Other names are called and messages delivered by the medium, thru the trumpet. The voice may or may not be disguised to represent another person. All this takes place in total darkness.

The trumpet is quite ordinary and free from trickery. However, there is a circular base, with an electric light reflecting unit in it, that is concealed in the medium's clothing. This base is removed in



the darkness, placed upon the lap. One of the questions (in envelope) is slipped into a special frame, over the reflector section, and the trumpet fitted down into a circular groove, and the small end of the trumpet placed firmly against the eye.

A button is pushed, turning on the lights inside the base; and x-ray-ing the contents of the envelope. The light is driven thru the sealed envelope, but confined within the trumpet. Question after question is answered in this manner, the medium lifting the trumpet and talking through the same. At the conclusion, the base is hidden, lights up and there sits the medium, tired and exhausted from her ordeal. If you look closely, you may note some ectoplasm around the mouth. This was caused by putting a small piece of soap in the mouth!

If trumpet floating occurs, you may rest assured the medium is carrying the trumpet around in her hands, or on the end of a collapsible reaching rod.

#### BILLET READING IN DARKNESS:

Another method, inferior but feasible, is for the medium to withdraw a light-proof bag, and put this over the head. Using an ordinary flashlight, the envelopes are x-rayed under the bag and the answers given by lifting up the bag each time to permit unobstructed speech.

## SPIRITUALISTIC SLATE WRITING:

A favorite among fraudulent spirit mediums is 'slate writing'. Two ordinary school slates are exhibited and cleaned with a cloth. The slates are placed together and spectators are requested to seek a spirit message. A scratching noise is heard, and on separating the slates, there has appeared a message by the spirits (?) written in chalk. This phenomena is accomplished in full light.

This is accomplished by using two ordinary slates, and a slate flap, which resembles the surface of the slate. Message has been previously written on one slate and covered with the flap. Slates are turned over, and the flap is merely transferred from the one slate, revealing the message, to the second slate - and later disposed of. The scratching noise is created by the medium's fingernail scratching on the under side of the slate.

However, the peer of all slate writing effects is the famous Dr. Q locking slates. The flap is locked in the slates, and by a special mechanism, released from one slate and locked into the other. In this manner, a message may be secured on both slates, and the slates, innocent in appearance, may be examined before and after the stunt. A very ingenious piece of spook apparatus.

## GHOST MATERIALIZATION:

Imagination plays a big part in the darkened room. Luminous ghosts or figures painted with luminous paint on fine cloth are produced from the medium's clothing, or furniture in the room. Some very startling effects can be achieved. The painting of ghost characters on the medium's shirt or dress may be revealed by merely removing the outer clothing.

## FLOATING AND TALKING SPIRIT FACE:

The Floating and Talking Spirit Face of Don Pedrito is perhaps one of the most daring tricks of spiritual materialization. In the silent darkness of the séance room - and while the medium is surrounded by spectators - a tiny glob of light appears, and slowly materializes into the bearded face of a man. The 'spirit' begins to talk and the movement of the lips is quite discernible, as each word is formed. The usual routine is for the face to give messages and answer questions.

This ingenious pseudo spook is the invention of Virgilio Alfaro, a famous South American magician. The face, painted on black cloth, is life-size and luminous. It is so rigged that the movement of the mouth is controlled by inserting two fingers in a loop of cloth. The eyes can be made to wink. The voice - of course, is that of the medium, disguised.

#### ECTOPLASM:

Ghostly apparitions can be created in the séance room under the cover of darkness. All kinds of shenanigans are possible. Usual procedure, which sounds stupid here on paper, but looks realistic under the proper circumstances in the darkened séance room, is to withdraw some luminous treated fabric from the clothing and wave it in the air. Susceptible believers conjure up all kinds of images, believing these darting flashes of luminous cloth to be departed kindred souls.

Extension (reaching) rods extend the ghostly objects nearer and over the heads of the spectators. These rods are collapsed and hidden in the medium's clothing along with the bits of luminous cloth.

The usual séance is not very spectacular, unless some of these material aids are employed. Other phenomena performers use are messages on slates, table rapping, table levitation, message bearing and materialization.

## CHAPTER XVIII

### ASTROLOGY THUMB-NAIL SKETCHES

It matters little whether or not you actually believe in Astrology, the fact remains that many of its revelations are outstanding and astounding. The following 'character sketches' are given to better acquaint you with the Zodiacal signs and the most prominent characteristics, talents and aptitudes revealed under each sign.

This information can usefully be incorporated in 'telling fortunes', or used in composing your answers from the platform. Reference of Astrology adds prestige and indicates a broad education. Sketches such as these, slightly varied, are used by code acts when selling 'scopes'. Usually, a brief reading is given and then the question answered.

#### Aries - March 21st to April 19th (The Ram)

Persons born under this sign are fortunate indeed. Their nature is strong and impetuous, with an inborn desire to command and lead. They are keen, witty and headstrong. The chief faults are fickleness, impatience and anger. They love to engage in great enterprises and have keen foresight. The Astral Color is Blue; lucky gem; Diamond; June and July are the favorable months. Leo and Sagittarius are harmonious signs for marriage. Important years will be 15, 30, 45 and 60.

#### Taurus - April 19th to May 20th (The Bull)

Persons born under this sign usually have a merry, artistic and passionate nature, and are inclined to be optimistic. They are firm and stubborn, but possess the most receptive minds. These people are secretive and reserved. They are best fitted in positions requiring constructive and executive ability. The Astral Color is Yellow; lucky gem, Emerald; best time of life will be middle age. Capricorn and Virgo are harmonious signs for marriage. Important years, 16, 24, 30 and 33.

#### Gemini - May 20th to June 21st (The Twins)

Persons born under this sign are usually very intellectual and frequently display superior executive ability. They are born of a dual

nature and possess active imaginations. Gemini people lack self-confidence and reliance. These people succeed in occupations requiring brain power, but are in no sense commercial people. Educational pursuits are attractive to them. The astral color is Emerald; lucky gem, Pearl. Aquarius and Libra are harmonious signs for marriage. Important changes every ten years.

Cancer - July 21st to July 22nd  
(The Crab)

Persons born under this sign are noted for their changefulness and uncertainty of action. They are economical and thrifty. Cancer subjects are very psychic and intuitive; they have power to organize and execute great problems. Many professional people come from this sign, also inventors and commercial people. Because of the fickle nature, marriage is a hazardous step and should be deferred until late in life. Astral color, Orange; lucky gem, Ruby. 25th year important, also the 50th and 75th.

Leo - July 22nd to August 22nd  
(The Lion)

Persons born under this sign love to rule, but this rule is of the heart rather than the head. They are warm-hearted, sympathetic and possessed with highly emotional nature. These people seem to acquire knowledge without being taught; they are very aggressive. Leo people are best suited for mental work, rather than manual. Marriage to one of Sagittarius or Aries is the most favorable, altho their intensely affectionate natures sometimes make them inconstant. Astral color, Yellow; lucky gem, Moonstone. Important years are 19, 38, 67, and 76.

Virgo - August 22nd to Sept. 23rd  
(The Virgin)

Persons born under this sign are well balanced, intellectual, studious and fond of detail. They are of a nervous temperament, and should strive to control this tendency. They are sympathetic and have an in-born desire to give advice to their companions. Professional or public employment seem the most attractive to these people. They are quick to visualize advantages in business deals. Virgo people mate well with those of their own sign, also with Capricorn and Gemini. The Astral Color is Amber; lucky gem, Sapphire, Wednesday and Sundays are the best days of the week.

Libra - Sept. 23rd to October 23rd  
(The Balance)

Persons born under this sign are born leaders and are worthy of positions of authority and leadership. Their guiding influences are justice, justice, strength and liberty. They have scientific and inquisitive minds. These people are suited to occupations requiring great tact and skilled judgment with physical labor. Many have remarkable intuitive knowledge. Because of the two extreme natures, Libra should never contract marriage with Pisces. Libra subjects mate well with Gemini and Aries. The astral color is Crimson; lucky gem, Opal. Important years 8, 16, 24, and 32.

Scorpio - Oct. 23rd to Nov. 22nd  
(The Scorpion)

Persons born under this sign are secretive, aggressive and judicial; their minds are active, perception keen and their intuition is wonderful. They are restless, but display admirable self control. They are mental fighters; likewise display great skill with their hands. They are best adapted to positions of authority. These people should never marry until they have acquired self-control of their passionate natures, lest disastrous results be encountered. They mate well with Pisces and Virgo. Astral color, Scarlet; lucky gem, Topaz; Sunday and Friday are the best days. Change for the better every fifteen years.

Sagittarius - Nov. 22nd to Dec. 21st  
(The Archer)

Persons born under this sign possess many desirable traits; their talent and aptitudes are great and varied. They are clairvoyant and possess remarkable foresight. They are neat and orderly; travel appeals to them. Business pursuits hold the greatest attraction for them. They are mechanical and inventive. These people attend strictly to their own business. Being a double-bodied sign, two marriages frequently take place. Don't marry on impulse, and later regret it. Aries and Gemini are harmonious for marriage. Astral color, Red; lucky gem, Turquoise. Best years between 46 and 48.

Capricorn - Dec. 21st to Jan. 20th  
(The Goat)

Persons born under this sign are generally cool-headed and very deliberate. They are confident, and very studious. They are proud, independent and high-minded. These people are best suited to commercial callings, but usually succeed in anything they attempt, due to their determination and discretion. They have a deep love nature and mate well with Taurus and Cancer. Astral color, Wine Red; lucky gem, Garnet. Best period of life from 57 to death.

Aquarius - Jan. 20th to Feb. 19th  
(The Water Bearer)

Persons born under this sign reveal two distinct natures. They are progressive, inventive, original and independent. They are also agreeable and courteous, possessed with dignity and temperament. These people are endowed with spiritual gifts. Aquarius people are well adapted to commercial enterprises and quick to grasp opportunities. They possess a natural gift of speech, also executive ability. The Astral Color is Pink; lucky gem, Amethyst. Forty-two is the critical year.

Pisces - Feb. 19th to March 21st  
(The Fishes)

Persons born under this sign possess a strict sense of honor and fidelity, and are easy victims of fraud. They are generous, sensible and careful. This is a very psychic and mediumistic sign. Pisces people are best suited to occupations along manufacturing lines. They make good instructors and are possessed with inventive ability along mechanical lines. Scorpio and Cancer are harmonious signs for marriage. The Astral Color is Gray; lucky gem, Bloodstone. Tuesdays and Thursdays are the best days. The most critical year is the forty-eighth.







## CHAPTER XIX

### THE HOROSCOPE PITCH



Witness the 'horoscope' team working at your local park, dime store, fair or resort. There you see the 'Signs of the Zodiac' display chart, which first attracts your attention. The mentalist is blindfolded on her platform, with the assistant working in the crowd.

You whisper your name and birth date to the audience worker, also your question. The Platform worker promptly calls you by your first name, states your birth date and answers your question. If the mentalist has been correct in calling your name and birth date, you receive a horoscope, for which you are privileged to pay 50¢ or \$1.00. However, should the mentalist fail with your name, you get the astrological reading free.

It's quite a game, trying to outguess the horoscope workers. But it can't be done. However, the peculiar psychology of trying to match your 'wits' - or the acceptance of their challenge 'turns' millions of purchasers each year.

The horoscope pitch is carried on thru the winter months in the dime, department stores, indoor shows and the like. It is a very profitable business for clever operators. The average 'take' will run from a couple of hundred dollars a week to a thousand dollars. It's really a big money business.

For the concession, the operator usually pays 25% to 40%, of his gross sales. This leaves a substantial profit, as the actual stock costs little. The most successful method of selling the 'scope' is to employ a good code or a device like the Mental-Mic. The turnover is very rapid, and the hourly take with good business will average around \$30.00 to \$40.00 an hour, at fifty cents a sale. If you question these figures, next time hold a watch on a pair of fast workers, and multiply their sales by their selling price.

Another way of selling the 'scope' is to 'high-pitch' them - to lecture on astrology, the different signs, etc., and sell the readings in that way. This set-up is not so fast for getting the big money, but can be handled by one person. Of the possible hundred 'horoscope' teams working in this country, there are about 30 top-notchers, yet the demand is far greater than the supply.

The use of the New Solar Horoscope Charts offers big revenue for the club and table worker. Here is a very clean presentation of granting private astrological readings, both verbal and a written copy for the guests. Only a minute or less is required to execute the reading, the usual fee is \$1.00. Any person can learn to 'delineate' the readings in a manner of minutes, and they are so constructed that every worker will give the SAME reading for the individual, even though years later. Here is an excellent, clean and sophisticated means of table readings.

#### SALE BY MAIL:

Tens of thousands of so-called horoscopes are sold every year by mail order 'astrologers'. Advertisements are carried in newspapers and magazines, and the business is carried on a national scale. Only a short time ago, one individual pyramided his sales of astrological readings by mail to such an extent that he was running full-page, four-color advertisements in no less than 28 metropolitan newspapers at one time, and practically every magazine in the country carried his ads. This young chap, since practically retired, was one of the largest vendors of astrological readings by mail in this country during the last fifty years. He discontinued his efforts because he no longer needed to make more money.

There are a vast number of smaller horoscope vendors all over the country. Several clever operators who know a little something about astrology play the resort hotels, lecturing in the ballrooms on

astrology and pitching the 'yearly' readings at two dollars or more. It is not infrequent that sales run from \$100.00 to \$200.00 nightly on such lectures in the better resort hotel.

#### DISPLAY HOROSCOPE RACK SALES:

Printed astrological readings are packaged in attractive envelopes, placed in display racks and put in drug, magazine, confectionery stores, railway and bus stations, etc., on a consignment basis.

The display rack sells the readings at 15¢ to 50¢ each. The store retains 40% of the gross sales, while the owner of the concession furnishes the display and keeps the racks filled. Allowing the storekeeper a general net 40% profit, there is a very substantial and gratifying balance for the operator. The profit per reading is several hundred percent more than the actual cost, and with a regular route of a hundred or more racks in action stores, the profit possibilities are tremendous. With each rack or location producing a minimum of a dollar a week that is \$100.00 weekly, and the locations need be serviced only about once a month, at which time a financial settlement is made with the storekeeper, the operator collecting 60% of the sales.

There are several big operators who have thousands of locations all over the country. To promote the continued sale from year to year, these readings are written for the current year. True, there is considerable loss near the end of the year, but the actual financial loss is negligible, due to the very large margin of profit for the stock sold. Here is a sweet and profitable business that requires very little time to service, and the investment is small.

## CHAPTER XX

### ESCAPE FROM THE ORDINARY

In the first few paragraphs of this book, you were cautioned that this book was an exposition of the commercial possibilities of Mentalism and the Allied Arts. It is the author's sincere hope that I have at least, in some measure, achieved this purpose.

The seeker of unusual things does not need to continually search in vain, but to accept that which we have, and by creating and imagination, build a new and better presentation. In seeking fame and unusual success, one must stray from the well beaten path - venture into spectacular fields - escape from the ordinary.

Consider, if you will, please, a few outstanding individuals who have dared to escape from the ordinary. They, or their accomplishments, have become famous. They are specialists in their specific line of endeavor. Harry Lorayne has become the outstanding and most popular memory expert in the country. Not only is Mr. Lorayne the top man in mnemonics, but he has devoted his life to its exploitations, radio, TV and commercial ventures. He has met with great success, financially and otherwise. Mnemonics offer a vast and tremendously popular field of entertainment.

For many years, I have had intense faith in the possibilities of the 'Talking Tea-Kettle', first made famous by David P. Abbott. The original kettles were crude (by today's standards) and were not mechanically correct.

However, with the perfection of the Talking Tea-Kettle, it was your author's pleasure to frame the first big-time Talking Tea-Kettle unit - Sonia Zaranoff and her Enchanted Talking Kettle.

A full presentation was built around this glamorous lady and the talking tea-kettle. Bookings were immediate and the public acceptance to this attraction was nothing short of phenomenal. Miss Zaranoff and her kettle enjoyed three years at two of the swankiest spots on Miami Beach. The show has been thrice written up in Winchell's column for its cleverness, and countless feature stories all over the country. This show played and is still playing the 'cream of the crop' spots all over the country.

All that was needed to create this sensational attraction was initiative and daring. Since the launching for this first big Talking Kettle attraction, the author created a second unit, 'Dr. Bob Nelson and His Enchanted Talking Tea-Kettle', and personally presented it at hundreds of shows, sponsored by newspapers, department stores, auto dealers, and shopping centers and expositions. All appearances were sold for top money, and the attraction to date has produced many thousands of dollars in revenue.

Aladdin's Talking Lamp holds great possibilities, which have never been exploited. This idea was conceived with the plan of booking complete units in department stores around Christmas time. Every child has read the story of Aladdin and his Wondrous Lamp, the willing Genii that heeded every wish. Why not then the Aladdin's Lamp in the boys' department - in charge of a costumed Aladdin - and let the children hear the lamp talk - listen to the genii - and tell him their secret wishes and hopes at Christmas time?

Such a thought would run serious competition for poor old Santa, but would afford top salary bookings around the holidays, not in one store, but a chain of them could be operated. After the Holiday Season, the Lamp could be used as is the Kettle in the swanky clubs and theatres.

Dunninger tapped the radio and airwaves with a sponsored program that has placed his name in the minds of nearly everyone. He is still a topic of conversation and still making personal appearances.

Kreskin is going great guns, making guest appearances on a large number of coast-to-coast programs, and personal appearances across the country promoting his ESP game in department stores. The late Dr. Jaks exclusively played concert tours until his death. De Mille has followed in his footsteps in this lucrative field. Russ Burgess has done exceptionally well playing schools and colleges on the lecture platform with his mental program. David Hoy is making a big name for himself in the Playboy Clubs and booking all over the country. The Amazing Maurice is constantly busy along the Gold Coast in Florida, as was the late Rajah Raboid for years. Hellstrom, Dr. Polgar and Rolf Passer climbed the ladder to success, specializing in the Hellstromism experiments. They were outstanding in their field.

Mentalist Dr. Spencer Thornton parlayed a single prediction attempt (outcome of the Kentucky Derby) into a series of national guest appearances, personal appearances thru out the United States and

Canada and a national syndicated newspaper column...Criswell the Modern Prophet is still conducting his prediction pages for the National Enquirer Magazine.

When the spook show era broke, Ali-Din, Aladdin, Greystone and El Wynn were the top notchers, and for several years harvested a golden crop. Others - the Silkini Brothers, Neff, Francisco, Nelson, Clifford Richardson and Herman Webber have worked this field most profitably.

Harlan Tarbell's demonstration of seeing with the fingertips was a most remarkable thing to witness. He made a miracle out of it, and sold it legitimately. He was absolutely tops with this feat.

The lecture platform is accepting several prominent performers for psychic and spiritualistic lectures and demonstration. Here is a field that is wide open - and most profitable.

A few moments reflection will reveal that nothing new has brought great success and financial reward to these people. The secrets they utilize are old and available to all. They saw the possibilities - perfected their presentations and escaped from the ordinary.

My closing word of advice to you - "GO THOU AND DO LIKEWISE."



# REFLECTIONS IN THE CRYSTAL



"PHOOEY! COLD LEFT-OVERS AGAIN FOR DINNER TONIGHT."



"I SEE YOU ARE ABOUT TO BE DECEIVED BY ONE WHO PRE-TENDS TO UNDERSTAND YOU."



"SEND JUNIOR IN DEAR! I WANT TO SPANK HIM FOR BRINGING HOME SUCH A POOR REPORT CARD TOMORROW!"





## AFTER-THOUGHT

The original script of this book was written years ago, and up-dated with each succeeding printing. When it became apparent that still another printing (the 4th) was inevitable, I planned to again revise and re-write the entire book. Considerable new material has been added.

However, in the process of this task, I found very little change was necessary. The only reference in this text that might be considered 'dated' is the mention and references to the theatre and the stage. While it must be admitted that the 'golden' age of the theatre is passe, the methods and techniques as used and proven in the theatre are fundamentally sound and applicable in a vast variety of situations offering equal or superior opportunities today, i.e., television, radio, night clubs, hotel, the lecture field, private promotions and wherever people congregate.

The demise of vaudeville (the theatre) has been supplemented by the fantastic media of television, which can give the mentalist instant exposure and recognition to millions. It likewise creates a desire in the minds of thousands of people to see the mentalist in action IN PERSON.

Just a few days ago, I witnessed a demonstration of a nationally known mentalist (who gained great popularity and recognition via many, many GUEST appearances on TV), and I noted that he practically duplicated the presentation and mechanics of another famous mentalist, of vaudeville and subsequent fame. The routines, methods, gestures, patter and entire presentation was identical to what his mentor had done many years before. The same routines as used 40 YEARS ago were graciously applauded by an eager audience!

If I were to return to professional mentalism today, I would definitely adopt and again use the Master System of Mindreading that served me so well for long years in the theatre, radio and TV. Using these time-proven techniques, I would devote my energy and knowledge to guest appearances on TV, followed by the lecture platform and appearances in the better supper clubs and hotels. And darned if I wouldn't try for the theatres again - with extended runs, utilizing radio and TV as promotional means. The potentiality is still there. It's never gone away!

Robert Nelson

## CHAPTER XXI

### RECOMMENDED BOOKS FOR FURTHER STUDY

#### FOR STAGE, PLATFORM, AND RADIO:

Mentalism and Its Presentation, The Mentalist's Manual, The Dr. Q Book, Sensational Effects, Effective Answers to Questions, More Effective Answers to Questions, Sensational Answers, Projected Answers, Hellstromism, Super-Mentality, Miracles in Mentalism, More Miracles in Mentalism, Still More Miracles in Mentalism, The Master Code, TV Mentalism, Sensational Mentalism, Comedy Mentalism, Vols. I, II and III.

#### FOR PRIVATE READINGS:

The Art of Cold Reading, Technique of the Private Reader, Pages from a Medium's Notebook, The Medium's Secret Guide, Secret Methods of Private Readers, Dante's System of Life Span Reading, Psychological Reading, Secrets of Dr. A, and Confessions of a Medium.

#### FOR LECTURE PLATFORM:

The Last Séance, Do the Dead Return, Miracles of the Mind, Deluxe Club Mindreading, Hotel and Nite Club Mindreading and RaMayne's Psychic Program.

#### FOR BOOKING AND PUBLICITY:

How to Book Your Attraction, Super-Prediction Tricks and Manual of Publicity and Exploitation.

#### FOR GENERAL BACKGROUND KNOWLEDGE:

Fifty Years of Psychical Research - Price; Enigmas of Psychical Research - Hyslop; The Master Key - DeLaurence; New Frontiers of the Mind - Rhine; Life Now and Forever - Wills; Genuine Mediumship - Bhakta; New Evidence in Psychical Research - Hill, An Encyclopedia of Occultism - Lewis Spencer; and the Story of Psychic Research - Carrington.

FOR MORE POPULAR NELSON ENTERPRISES TITLES, GO TO:

<http://trickshop.com/robert-nelson-enterprises-books.html>